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WHOLE NO. 1833



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VOL. LXX.—NO. 19.

NEW YORK, WEDNESDAY, MAY 12, 1915.

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Newark's first music festival is over, but the enthusiasm and interest remaining are reasons enough to believe that it has come to stay, and that in future years, as well as at present, such a series of concerts will receive the undivided and hearty support of the music lovers of this and surrounding communities.

It was only last June that the plan of holding a festival in Newark really took root, and it was not until September that work was actually begun. This undertaking had no connection with any other festival association of previous years. None of those persons who attempted to organize a festival last year and failed can claim any participation in the organizing of the present association.

When this festival was started there was nothing upon which to build an organization other than personal acquaintance. The fact that other attempts had been made before brought many negative replies to letters soliciting a guarantee fund and advertising. Right and left, from the very beginning, the writer was refused assistance from many of the business men of Newark. Of the five men present at the meeting held last June, which was by his arrangement, Mr. Wiske's proposition was accepted, and each agreed to furnish the names of ten guarantors. But when September arrived only one had made a return. In response to the 250 personal letters sent out by the writer, in the early fall, to the city's most prominent business men asking them to act as guarantors of the festival, only five affirmative answers were received.

The festival was a new scheme to Newarkers. They did not know what it was or what it might amount to. Since that time, however, through constant publicity and indefatigable work, the festival plans have been developed, until now there is probably not a business man in the entire city who would not gladly support another or many other enterprises of a similar nature.

The Chorus.

It took many months to organize such a chorus and to prepare for such a festival. When the first rehearsal was held last October, with but 250 singers present, it was only the most wonderful imagination that could conceive of all that the visionary promoters had prophesied. However, as the weekly rehearsals passed, one could see and feel this choral body multiply. Slowly but surely it grew, and as it became larger it acquired more rapidly the training of the conductor.

There have been choruses and there are choruses of all sorts and varieties, but it is doubtful if there ever was a mixed choir, composed of untrained voices for the most part, with but six or seven months of training, which could have accomplished all that was successfully attempted last week in Newark. The credit is due to C. Mortimer Wiske, whose superhuman energy and tireless efforts have developed a gigantic chorus of which Newark is rightfully proud. Mr. Wiske's years of training and experience in festival work have made such an accomplishment possible.

Although some of the credit for the success of the festival belongs to other persons, the lion's share of the honor must be allotted the conductor. In his office at 6.30 and 7.30 nearly every morning and until past midnight every evening. Mr. Wiske worked as few men worked, denying himself the pleasures most men enjoy and devoting his entire time and energy to his festival work.

Like Thomas A. Edison, Mr. Wiske is a man with need of little sleep. Too much sleep, he thinks, makes a man lazy and destroys to a large extent his thinking power. His head contains a thinking apparatus much more finely

voice inquiring when he would be at the armory to help straighten things up. He was there and on the job, and all day long he worked, stopping only a few minutes for luncheon. At five o'clock he was rushed to the depot in an automobile and barely caught his train for Paterson. Even then he said he doubted if he would have time for dinner before his Paterson chorus rehearsal in the evening.

The weeks and months of preliminary work and the nights of the festival with their many details, about exhausted the writer, who is many years his junior; but the tremendous strain seemed to have little or no effect upon Mr. Wiske.

Jersey City's Share.

It was back in November that the organization of a Jersey City chorus was believed to be possible. With this end in view Jessie B. Lockhart was asked to invite prominent musicians of that city to a meeting to be held at the Lincoln High School, when it was proposed to have Mr. Wiske present. At this meeting a Jersey City Advisory Board was organized, and as secretary Miss Lockhart began a strenuous campaign to secure voices. On December 3, 1914, the first rehearsal of the Jersey City chorus was held. It was not very encouraging at first, but, like Newark's, it grew rapidly until it was not long before 200 or more members were enrolled.

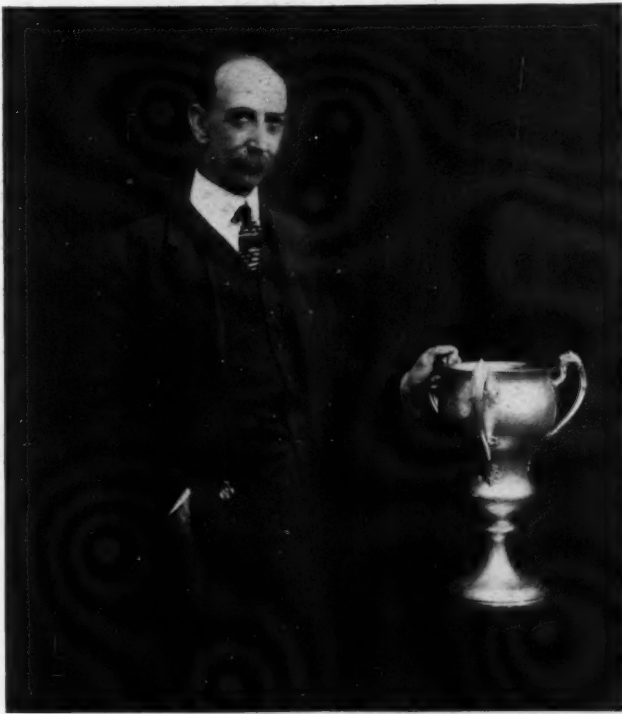
It is surprising that any organization at all could be effected in that city when it was with the Newark chorus that the Jersey City members were to sing. However, on the promise that Jersey City should hold a music festival next year the members worked persistently. Their part in the chorus work was an important one, for nearly all of the members were experienced singers. The combining of these two choral bodies not only brought the Newark and Jersey City singers into closer relationship, but formed the first step in the plans to combine Paterson, Newark and Jersey City in a gigantic festival next year.

When one realizes the vastness of such an undertaking, he will begin to understand what difficulties and what problems confronted the promoters. More than 90,000 letters were sent out this winter all signed personally by the secretary. The office of the Newark Music Festival Association was one of the largest purchasers of stamps in the city of Newark, a city of approximately 500,000 persons. Forty-five thousand prospectuses were distributed through the mails and over 25,000 postal cards and letters were issued to members of the association and the chorus.

List after list of appalling figures might be mentioned, all of which would make the reader gasp in astonishment. These facts are given simply to show the gigantic proportions of such an undertaking.

The Advisory Boards.

Much of the success of the Newark concerts was due to the members of the Newark and Jersey City Advisory Boards. The combining of the musicians of the respective cities into such a body meant much. Never before in



Photograph taken especially for the MUSICAL COURIER.

C. MORTIMER WISKE AND THE SILVER LOVING CUP PRESENTED TO HIM AT THE FINAL CONCERT, MAY 6.

The inscription reads: Presented to C. Mortimer Wiske by the members of the Newark and Jersey City Festival Chorus, in appreciation of his work as conductor of Newark's first music festival, May 4, 5 and 6, 1915.

constructed than that of the ordinary man. The average musician is not a business man, but Mr. Wiske is. He has a great love for work and too much of it can never tire him. His foresight has helped to make all of his festivals a success.

Were Newark the only festival conducted by him, one would be equally as astonished; but when it is remembered that he is also carrying on a similar enterprise in nearby Paterson and will present three more such concerts this week in that city, is it a wonder that men marvel? It was far past midnight when the writer left Conductor Wiske last Thursday night, the final night of the festival. The little hand of the alarm clock was still pointing to seven when the telephone rang and the writer heard his familiar



RUSSELL S. GILBERT.

accomplished has meant a great deal to the Festival Association.

The vice-chairman of the Newark Advisory Board, Charles Grant Shaffer, also deserves great credit for the work that he has accomplished. Through his connection with the public schools and the Board of Education, and through his personal influence in different parts of the city, he has assisted the association to no small degree.

J. Harry Huntington, Jr., the second vice-president of the Association, deserves much of the credit for the success of Newark's first festival. His enthusiasm and influence were potent factors in enlarging the chorus and in securing guarantors and patrons. Frequently he addressed the chorus members at the weekly rehearsals and urged them to assist in selling tickets. His constant smile, merry disposition and friendly manner has won for him the respect of the entire chorus.

When others had failed to respond to the call for guarantors, and the writer had finally increased the list of members to nearly seventy, it was Mr. Huntington who offered his assistance and added the thirty remaining names necessary.

Without his influence, energy and advice, the festival would probably not have been the enormous success that it was.

Miss Lockhart deserves the credit for the organization of the Jersey City chorus. She had what seemed a thankless task, for the possibilities of a Jersey City chorus were not as bright as in Newark. However, in her convincing manner she persuaded the singers to join, and by her personal influence held them there until they became fixed figures. The Jersey City singers appreciate Miss Lockhart's work, and the Newark musicians, too, have good reason to thank her for all that she has accomplished.

The Memorial Building.

Next year, it is hoped, Newark will have a municipal building in which to hold a music festival. If present plans mature, a large structure is to be erected in some central location which will stand as a memorial of Newark's 250th celebration. This building, as planned, will contain a huge auditorium, capacious enough to hold a festival very much larger than the one this year, as well as conventions and other meetings of similar proportions.

An effort was made last March by the Newark Musicians' Club to start a fund for the erection of a large pipe organ for the aforesaid new building. Three hundred dollars has already been raised, and there are numerous entertainments and concerts planned for next year which will undoubtedly increase this figure into the thousands. Can one imagine what a difference there would have been if there had been an organ in the armory at the time of the festival concerts?

Newark have so many musicians, some of them rivals in a business way, been united. Forgetting personal jealousies and selfish interests, all worked toward one end—the establishment of a permanent festival in this city. As their chairman, Louise Westwood, supervisor of music in the Newark public schools, has devoted much energy and time to this work. Particularly among the school teachers and school children she has made her efforts most felt, and the good that she has

more or less an experiment. The future of the music festival in this city depended entirely on the success of this first series of concerts. The wonderful results just achieved have taken away every doubt of the success of a permanent festival. The Newark public has shown its appreciation of and desire for such an event and the enthusiasm evident at this time was reason enough for the promoters of Newark's first music festival to begin preparations for an annual one, and a festival of the future far surpassing anything of the kind ever attempted heretofore either in this country or in Europe.

Next season the Newark festival is to become a part of the 250th anniversary celebration. Paterson, Jersey City and Newark are to be united hereafter in what is to be known as a "Tri-City Festival," with a combined chorus drawn from each of the three New Jersey cities, totaling some 3,000 voices.

It is planned to hold three concerts in Paterson—the Newark and Jersey City choruses going to that city on the final evening to sing with the local choir. On the fourth, fifth and sixth days Jersey City will be the scene of the festival, and on the last night the Newark and Paterson choruses will combine with the Jersey City singers there.

In Newark it is planned to hold four concerts, three in the evening and one matinee. Similar to the other two festivals the Jersey City and Paterson singers will commute to Newark for the final concert, which promises to be

held, and plans for next year thoroughly discussed. Prominent business men of Jersey City are also to be called together at a meeting to be held in that city in the near future, when plans for the Jersey City concerts will be laid before them for approval. The Paterson Festival closes this week, and it is the intention of the promoters to gather together the members of the Paterson association in order to arrange plans in that city. After all three cities have individually accepted the proposed arrangements, a meeting of the combined boards of directors will be called and work begun toward next year's concerts.



MAY C. KORB.

What the Festival Has Done for Newark.

The effect of the festival upon Newark, both commercially and artistically, is stupendous. It is interesting to note the enthusiasm with which business men of the city refer to the series of concerts just ended. It was not long ago that many of these same individuals refused to patronize the association in their endeavor to secure advertising for the program books or to solicit the sale of seats.

Now that the festival is over, its success has stirred the entire city, the business men have awakened to the fact that such an enterprise can mean a great deal to a city and to its commercial advancement.

An investigation following the final concert of the festival revealed some very interesting and gratifying facts. The managers of both the Washington and De Jannée's restaurants report enormous crowds on the nights of the festival concerts. The victrola department of Lauter's, as well as other stores, has received numerous orders for records as the result of these concerts, and the various piano stores visited have also reported additional sales. On all three nights of the festival every taxicab and automobile that could possibly be secured was in use, and the Public Service Corporation was obliged to furnish row after row of extra cars.

The influx of music lovers from New York and other surrounding cities increased the business of nearby stores to a very great degree. The hotels were all crowded and the cafes and drug stores found a most remarkable increase in business.

As a music center Newark has rapidly jumped into the limelight. With only New York to rely upon for her musical entertainment and education, to a large degree, Newark music lovers have freed themselves from the metropolis and are now depending upon their own efforts for the advancement musically of the citizens of this city. Newark has stood among the first commercially, and she can rank among the foremost musically. The publicity that a music festival of such large proportions can bring to a community ought to mean much to Newark, and with the rare opportunity that has already presented itself, this city should not fail to seize the wonderful advantages offered her at this time.

If a festival is a success both financially and artistically as this one was, every one must profit and no one will lose. Probably few aside from those who have been actually engaged, have ever realized the importance of such an undertaking, and the many benefits to be derived from it. Educationally, it has its many advantages, and the music teacher, the pupil, and the music lover, all share in the benefits it offers.

The Financial Success of the Festival.

It was believed when the plans for a music festival were first proposed that there would be a deficit without question. Few of the busi-



HERBERT WITHERSPOON.



J. EUGENE JOYNER. LOUISE WESTWOOD. C. G. SHAFFER. JESSIE BRUCE LOCKHART.

the most gigantic affair ever staged in any auditorium.

C. Mortimer Wiske will conduct all of the concerts with the exception of the Newark matinee, which will be directed by Louise Westwood, supervisor of music in the Newark public schools. It is planned to organize a chorus of from 5,000 to 6,000 school children for this event, augmented by an orchestra of from 100 to 200 high school students. Miss Westwood will have the assistance of capable sub-directors. Mr. Wiske will also have assistant conductors who will take charge of a great deal of the rehearsal work. There is also to be chosen a business manager and other business workers.

The idea of a Tri-City festival is no longer a dream, but a fact. The board of directors of the Paterson Association and the members of the Paterson chorus have already consented to join the other cities, and the members of the Jersey City Advisory Board have already secured enough representative men to guarantee the Jersey City Festival success.

The Tri-City plan has already been explained to the members of the Newark chorus and to the Newark Advisory Board, and it has met with their hearty approval. It now remains for all three cities to secure an adequate auditorium in which to hold these huge events. Paterson has erected a large tabernacle for Billy Sunday and Jersey City is contemplating the erection of a similar one, should it be decided to bring Billy Sunday there next year. These can be used probably for the festivals in those cities.

Within the next two weeks a meeting of the Board of Directors of the Newark Music Festival Association is to



ELLISON VAN HOOSE.

The Festival's Future.

If music lovers were surprised at the immensity of Newark's first music festival, they will be doubly staggered and startled when the time is ripe for Newark's second big musical event.

The festival this year was



MARGARETE MATZENAUER

ness men approached at that time could be convinced that there was even a chance of a profit. It was only after much persuasion on the part of the writer that the majority of the guarantors finally consented to lend their names as members to the association. The members of the association were only asked to guarantee the small sum of \$20 each in case of a deficit; yet even this amount caused many of the members to sign their names with the full expectation of having to pay the amount designated. When the festival concerts were over, and it was learned that instead of a deficit there had been realized a good profit, it was with pride and satisfaction that many of the members expressed themselves as glad that

in the world, and the orchestra was composed of musicians selected from the New York Philharmonic, the Metropolitan Opera House, the Paterson Symphony and various local orchestras, it was the gigantic chorus of 1,200 singers that proved the greatest attraction. There were few persons outside of those actively interested in the festival, who had any conception of the bigness of this choral body. The 1,200 members, 1,000 of them local Newark singers, and 200 selected from Jersey City, all under the able direction of Conductor Wiske, sang as one voice, and the effect produced was astounding. When one considers that these singers were drawn to a large extent from business houses of the city and most of them with untrained voices, the more credit is to be given to Mr. Wiske for the wonderful results attained. The work of this monstrous choir is appalling and almost unbelievable, and there was never a moment when Conductor Wiske did not have them under his perfect control.

The soloists were all at their best and more pleasing programs could not have been offered. The appreciation of the audience was made manifest time and again, and that every one enjoyed the evenings' entertainments can not for a moment be doubted. The orchestral work, too, deserves much praise, and in Mr. Wiske, the members found a capable, painstaking and sympathetic conductor.

Acoustics Fine.

It was believed by many that because of the ordinarily poor acoustics of the armory, persons seated in the rear would be unable to hear. Quite to the contrary,

gram of Thursday evening.

The hustle and bustle on the outside and at the entrances to the armory served as a keynote to the intense interest shown in the music itself.

The crowds were enormous, but no delays or confusion of any kind occurred and the management of the throngs showed remarkable tact and skill. Because of the splendid carrying out of these most important details, the officials entrusted with the responsi-



REGINA HASSLER-FOX.

bility of that end of the festival are to be congratulated heartily.

A Festive Assemblage.

During one's lifetime there occur certain experiences that are reverted back to from time to time, whether they be visualized, audible or encountered through other senses. The writer of these lines experienced a sight on the opening night of the Newark Music Festival that must ever remain in his memory. It was the picture of an audience of

such a size as he never before had beheld within an edifice of any sort, and over and above the body of listeners rose the added spectacle of a massed army of choristers—twelve hundred singers—reinforced by an orchestra of 100 men drawn from the New York Philharmonic Society, the Metropolitan Opera House, Paterson Symphony Orchestra and Newark's various local organizations. The total effect was impressive almost beyond words, as about ten thousand persons filled the armory, one of the largest in the country. Three such capacity assemblages marked the course of



PAUL ALTHOUSE.



9.00 A. M.

On the opening day for the sale of festival seats music lovers began to assemble in front of Lauter's Piano Store, in which the box office was located, as early as 6.45 a. m. The store did not open until 8 a. m.; however, at 7 a. m.,

they became not only guarantors, but patrons of the festival.

When the board of directors met in the fall and an estimate of the cost of the festival was laid before them, it was believed that the cost of the undertaking would not exceed \$11,000. However, the expenses have exceeded this amount considerably, and it is estimated roughly that when the accounts have been audited, the total cost of the concerts will appear in the neighborhood of \$12,500. The entire receipts for the three concerts are a little over \$16,000. The increase of expenses over the original estimate was due to the newness of the enterprise, and the many additional details that became necessary. The employment of extra musicians for the orchestra on "Wagner" night, the erecting of a canopy, because of the rain, the extended preparations to avoid confusion in case of fire, the extra wings added to the enormous stage, the surplus advertising which became necessary, the employment of numerous helpers and stage hands, and the various other important factors necessary, greatly swelled the expenses of the festival.



FRITZ KREISLER.

Nevertheless, when the accounts have been finally straightened out and the figures on both sides of the ledger have been accurately added, it will be found that a good profit has been realized and that, after all, Newark's first series of big concerts have proven a most gratifying financial as well as an artistic success.

The Artistic Success of the Concerts.

While the soloists who appeared at this time included many of the greatest artists



11 A. M.

quite a few persons had formed in line. At 7.30 a. m. a small crowd had assembled and at 9 a. m. a line 300 feet long had formed, extending from the front of the store to the extreme rear and then to the front

however, at all of the concerts every sound and note was audible in the most remote corners of the huge building. Mr. Wiske has had thirteen years experience as director of the annual Paterson Festival, which is also held in an armory. A scheme which he has carried out each year in his home city, and which he used to excellent advantage, here solved the acoustic problem, about which so many persons commented. Stretched across the ceiling of the armory, back and above the stage, a huge curtain was drawn in such a way so as to throw the sound forward into the audience. The effect was astonishing. Many persons who attended the Sousa, Pryor, and even McCormack concerts, also held in the armory, marvelled at the difference, and instead of complaints, only remarks of commendation were made from all parts of the hall. Every one heard distinctly, and nothing but congratulatory comment was heard.

again on out into the street. All day long the long line remained unbroken and at 5 p. m. the doors of Lauter's had to be closed in order to allow the employees to leave. It was nearly 7 p. m. when the last person in line left the building.

the festival. All honor to Newark and her Music Festival Association, which has wrought such wonders in so short a time!

Festival Starts on Time.

The opening concert designated as "Opera Night" was scheduled to begin at 8.15 o'clock, and precisely at that time Conductor C. Mortimer Wiske came forward amidst tumultuous applause from his chorus, orchestra and the audience, and raised his baton for the opening strains of Rossini's "William Tell" overture. It was performed in spirited fashion by the orchestra under Mr. Wiske's able direction. At the conclusion of the overture, conductor and orchestra were made to understand that the first number—the opening shot, as it



4.30 P. M.

The Opening Concert, May 4.

Long before the hour scheduled to begin the opening program of the first Newark Music Festival, on Tuesday evening, May 4, the streets leading to the huge First Regiment Armory were filled with people afoot, and all sorts and sizes of vehicles were heading toward the objective point which seemed to be attracting all Newark. Without any question the city was charged with the festival atmosphere and spirit, which had been increasing gradually during the past several months, until finally it broke forth in a series of demonstrative scenes of enthusiasm that began with the initial overture of the opening program on Tuesday evening and continued throughout the series of mammoth concerts until the very last note on the closing pro-

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ANNA CASE.Copyright, Aimé Dupont, N. Y.
MARY JORDAN.



SCENES AT THE ARMORY.

Interior view of the armory before the concert. Conductor Wiske and Sidney A. Baldwin.

Arranging the music for the chorus.

were, of the festival—met with full approval indicated in a very enthusiastic manner on the part of the audience.

Let it be stated here that the soloists who appeared on this first program included only first magnitude vocal stars, whose names figure prominently in the tonal world of today. These artists were Anna Case, soprano, of the Metropolitan Opera Company; Mary Jordan, the popular contralto, formerly of the Century Opera Company; Paul Althouse, tenor, and Pasquale Amato, baritone, both of the Metropolitan Opera Company, and Donald Chalmers, bass.

The second number enlisted the services of the chorus. This selection was "Oh, Italia Beloved," by Donizetti, in which Mr. Wiske's master hand revealed the painstaking drillmaster as well as the interpreter. In a word, Mr. Wiske's control over chorus and orchestra was constantly in evidence and reminded Newark's music lovers of the fine work he has been doing, during the last few years in Paterson, N. J., where he brought into being an annual music festival of the very first order and made it part and parcel of current American musical history. Now it seems safe to prophesy that ere long C. Mortimer Wiske will be a conductor in demand everywhere for big festivals, a field for which he is especially and splendidly equipped.

Following the choral number by Donizetti, Paul Althouse was heard with orchestral accompaniment in an impressive delivery of Rudolph's narrative, "Che Gelida Manina," from Puccini's "La Boheme," in which the tenor's powerful, yet sympathetic voice made a strong appeal to the audience. Mr. Althouse sang the popular number with rare tenderness, the high C marking its close being taken with perfect ease and long sustained, to the delight of the thousands of applauding auditors, who compelled Mr. Althouse to return to the stage many times to bow acknowledgment. However, he gave no encore number.

Anna Case, fascinatingly charming, followed Paul Althouse on the program, her number being the "Mad Scene" from "Lucia" with orchestra (and flute obligato, played flawlessly by A. Fayer, first flutist of the New York Philharmonic Society, and a member of the Newark Festival Orchestra.) Miss Case gave a superb rendition. Her runs, staccati passages, and trills being negotiated with amazing ease and absolute adherence to pitch. Her lovely voice carried without any trace of effort on her part to every corner of the immense building. Her success was sensational, the bombardment of cheers, handclapping and stamping being silenced only when at last she sang in a fetching way the beautiful and merry "Will o' the Wisp," by Charles Gilbert Spross, who accompanied on the piano. At the conclusion of this song Miss Case made Mr. Spross share the resounding plaudits with her.

The "Soldiers' Chorus" from Gounod's "Faust" again showed off the chorus to advantage. The tone quality of the massive body of singers was of rare excellence, and revealed the fact that the voices had been carefully selected by the conductor. The rousing treatment of the "Faust" number brought salvos of applause in its wake.

When Pasquale Amato came forward to sing the "Prologue" from Leoncavallo's "Pagliacci," he was greeted so joyfully that there was not left even the slightest chance for doubting his great popularity and the esteem in which he is held by the public. The Amato delivery of the "Prologue" is grippingly dramatic as done by this glorious baritone, whose voice soars above the forte passages in the orchestra. He makes of the song a powerful and moving presentation. Little wonder that he precipitated a veritable volley of hurricane applause and cheers that must have been heard several blocks away. Of course the people wanted to hear the Metropolitan Opera star in an extra song, but he did not choose to grant their request. He

was recalled many times to the stage to bow appreciation for the reception accorded him.

The first half of the program was brought to a close with the favorite "Rigoletto" quartet sung with orchestra in faultless fashion by Anna Case, Mary Jordan, Paul Althouse and Pasquale Amato. The voices blended perfectly and the audience volleyed its full approval.

After the intermission Conductor Wiske led his choral and orchestral forces through a powerful performance of the "Kermesse" scene from Gounod's "Faust," throughout which the homogeneity of the chorus was strikingly manifested. The incidental solo in this scene was entrusted

terpretation, and found a fit exponent in Miss Jordan, whose rich and velvetlike organ has brought her to the front among the American contraltos. In response to insistent demands for an encore Miss Jordan sang, to piano accompaniment played by Edith Evans, the old ballad, "Long, Long Ago."

Following Miss Jordan's triumph came the orchestra in a delightful performance, under Mr. Wiske's inspiring direction, of one of the pretty intermezzos from Wolf-Ferrari's "Jewels of the Madonna."

The next number on the program was the big soprano aria, "Depuis le Jour," from Charpentier's opera, "Louise," sung to orchestral accompaniment in dramatic and finished style by Anna Case, who scored a ringing success. She wins her audiences with her beauty and grace even before she sings. She had to grant an encore, "Little Gray Home in the West," by Lohr, which she sang in impeccable fashion to the artistic piano accompaniment of Charles Gilbert Spross.

Pasquale Amato effected his second solo appearance of the evening in the rollicking aria "Largo al factotum," from Rossini's "Barber of Seville," accompanied by the orchestra. It is worth going a long way to hear Amato deliver this humorous and enormously difficult number, and it is to be keenly regretted that he is seldom allowed the opportunity to sing it at the Metropolitan Opera House owing to the few performances of the "Barber of Seville" given there nowadays. Amato was shouted and cheered at by the Newark thousands, the multitude rising to him in the fond hope of enticing him to sing again, but the baritone merely made frequent return trips to the stage, bowing and smiling his thanks for the enthusiastic reception tendered him.

The program was closed with the finale from the second act of "Aida," which enlisted the combined services of soloists, chorus, band and orchestra. Mes. Case and Jordan, and Messrs. Althouse, Amato and Chalmers gave eloquent utterance to the solo passages, while the chorus displayed power and finesse under Mr. Wiske, who thus brought to a fitting conclusion a program replete with stylistic variety sufficient to satisfy all tastes.

Unbounded applause burst in at the end of the "Aida" scene, and the audience dispersed amidst demonstrations of enthusiasm that attested to the complete success of the first concert of Newark's great music festival. H. B.



PASQUALE AMATO.



JOHANNA GADSKI.



DONALD CHALMERS.

to Donald Chalmers, who acquitted himself in a manner thoroughly satisfying to every one. Mr. Chalmers' rich bass voice is handled with intelligence.

Mary Jordan was the next soloist of the evening, this lovely voiced contralto and consummate artist being heard in a strikingly fine rendition of "My Heart at Thy Dear Voice," from Saint-Saëns' "Samson and Delilah," accompanied by the orchestra. Miss Jordan was followed faithfully by Mr. Wiske and his men through the tricky accompaniment of this number, which received a compelling in-

Second Concert—"Wagner Night."

Between the first concert on Tuesday evening and the second concert on Wednesday evening, the energetic and capable managers of Newark's big musical event had propitiated Jupiter Pluvius, or whoever the local rain maker for Newark may be, with the result that the thousands of patrons of the Wagner concert came without umbrellas and in their festival garments.

It was indeed a most distinguished audience in appear-



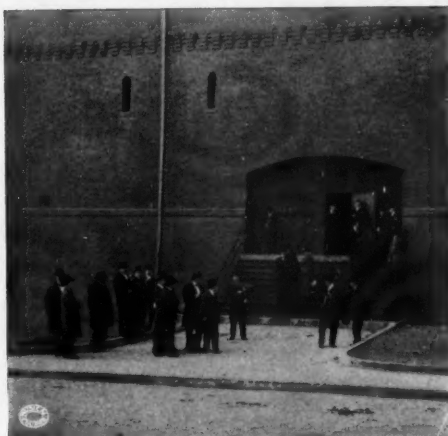
REGINA HASSLER-FOX.

HERBERT WITHERSPOON.

JOHANNA GADSKI.

MARGARETE MATZENAUER.

CONDUCTOR WISKE AND A GROUP OF MUSICIANS.



MOSTLY NEWARK MUSICIANS BEFORE THE REHEARSAL. Andrew Voss is seen talking with Mr. and Mrs. Wiske. Robert Griesenbeck is the comedian of the party.

ance which greeted the eyes of the performers when they came upon the colossal stage and saw the sea of upturned faces stretching under a dome of electric stars almost to the horizon. And the enthusiasm of this brobdignagian audience was superlatively great. Hand clapping sounded like a musketry attack, and these acres of applause had something ominous, like the Katskill thunder awakened by Rip van Winkle's Dutchmen bowling at ninepins.

To criticize artists under such conditions would be unjust, for there is no standard, either of training or of criticism, for such vast spaces as the Newark armory. The most experienced operatic singer must be inexperienced in singing in a field, even if that field happened to be roofed over. And the finest orchestration ever known was not intended for the assembled population of a county. But as the soloists, chorus and orchestra sang and played exactly as they would have done in ordinary little bandbox spaces, like the Metropolitan Opera House and Carnegie Hall, New York, the result was very satisfactory.

C. Mortimer Wiske and his hundred men began the entertainment with the "Flying Dutchman" overture. A mere handful of some 6,000 persons heard this opening number, however, for the late 2,000 or more came in after the orchestra stopped. Even then there was plenty of room overhead for a Dutchman to fly if he had wanted to try out his aeroplane. No doubt C. Mortimer Wiske would have signalled to the birdman to fly far away and be at rest, for he was observed to shout several whispers of disapproval at a program seller who ventured within 500 yards of the orchestral terrace.

After the overture came the "Spinning Song" splendidly rendered by the chorus, and Senta's ballad, sung with wonderfully fine effect, tremendous dramatic intensity, and overwhelming success by Johanna Gadske. Then Regina Hassler-Fox did the prayer from "Rienzi" in a manner that caused the audience to recall her several times to the platform.

Regina Hassler-Fox sang under difficulties, suffering from intense physical pain which resulted in an operation for appendicitis the day following the concert. For this reason her work should be especially remarked.

Hans Sachs' monologue was sung by what appeared to be a little man with a big voice. He apparently did not exert himself, for he stood near the conductor and recited a few phrases without effort, but they were heard with intensely telling effect, for when he had finished the whole audience roared its approval. Several regiments of canes, half a dozen armies clapping, three or four divisions cheering, and a few corporals of the signal corps who signified

chorus were observed to be at home in the boxes of the millionaires.

The second part of the program consisted of a choral fantasia cleverly and effectively arranged from "Lohengrin" excerpts, the "Ride of the Valkyries," "Wotan's Farewell" and "Magic Fire" scene from "Die Walküre," the prelude and "Liebestod" from "Tristan and Isolde," and the "Tannhäuser" march and chorus.

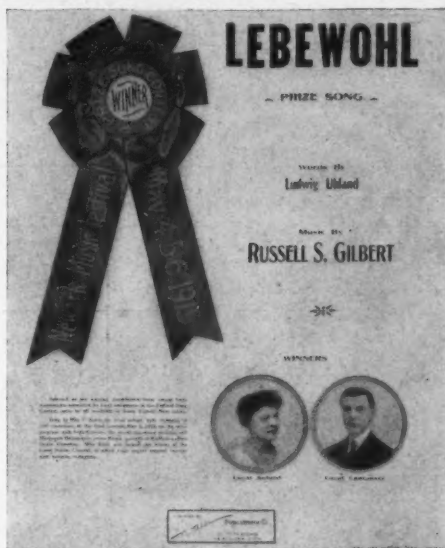
Thus the second concert of the Newark Music Festival came to an end in a blaze of Wagnerian glory. C. L.

Third Program—"Concert Night."

The concluding evening for the third time assembled a vast throng and the scenes of the previous concerts were repeated so far as the delight of the battalions of listeners was concerned, even though the soloists and the program were new.

Mr. Wiske, now thoroughly familiar with his more or less improvised orchestra, gave a temperamental and striking reading of the "Tannhäuser" overture, and the familiar strains made a visible appeal to that large portion of the audience which was German in descent and sentiment.

The chorus, full of confidence and with its enthusiasm climaxed by the sense of success achieved at the earlier concerts, gave of its best and paid eloquent tribute to the devoted conductor by unanimity of attack, precise rhythm,



THE PRIZE SONG WHICH WAS SUNG BY MAY KORB ON THE FINAL NIGHT, MAY 6.

their satisfaction by the simple expedient of blowing a ten-inch pressure of wind through a mouthful of fingers, made up a composite sound like a Niagara roar. The little man with the big voice happened to be the six footer, Herbert Witherspoon, singing with a volume of tone that would have made the windows of an ordinary opera house rattle.

Long before the tumult for Herbert Witherspoon had subsided, the conductor brought the tenor, Ellison Van Hoose, on the stage to sing the "Prize Song." When the prolonged applause for his vigorous singing was over, the chorus and orchestra gave a splendid account of the introduction to Act III and the choral. These four selections finished "Die Meistersinger."

During the intermission the conductor laid aside his wand of Prospero and mingled among his musical subjects like a deposed monarch among ordinary men as good as himself. Possibly his right arm was more weary grasping the extended hands of hale fellows well met than it was with the wielding of his authoritative baton.

And many of the submissive and attentive ladies of the



CONDUCTOR WISKE IN FRONT OF LAUTER'S.

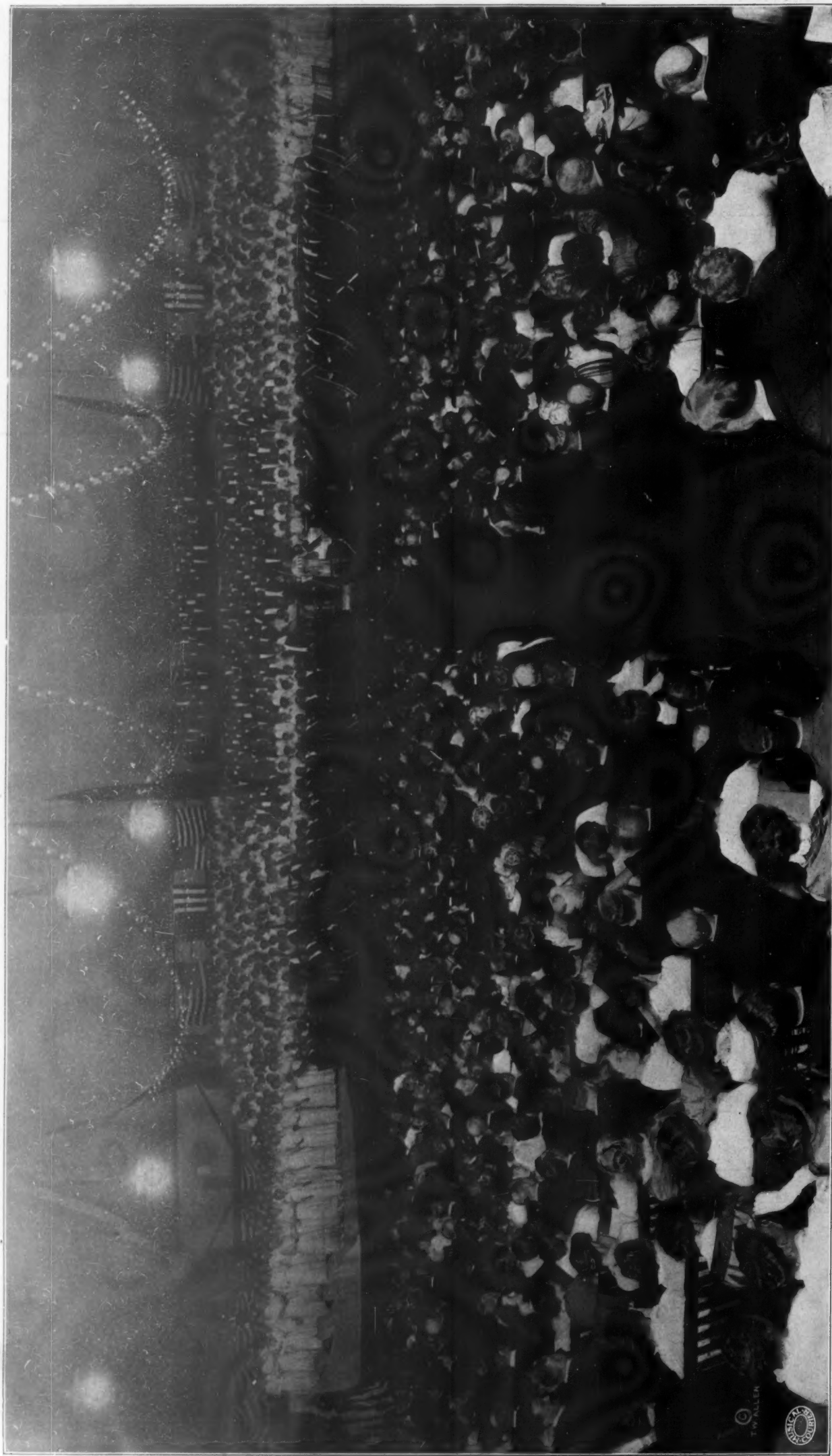
true intonation, delicate tonal adjustments, clean phrasing, and a large range of dynamics. The numbers performed by the choristers were Verdi's "Oh, Hail Us, Ye Free," Strauss' "Blue Danube" waltzes, Buck's unaccompanied



CONDUCTOR AND MRS. WISKE SNAPPED ON THEIR WAY TO A REHEARSAL.

HERBERT WITHERSPOON ARRIVING.

MME. MATZENAUER AND EDOARDO FERRARI-FONTANA JUST REACHING THE ARMORY IN THE AFTERNOON.



FLASHLIGHT PHOTOGRAPHS OF THE CHORUS AND AUDIENCE AT THE NEWARK, (N. J.), FIRST MUSIC FESTIVAL.

Between 28,000 and 30,000 persons, it is estimated, made up the total attendance of three concerts of Newark's first music festival. The chairs in the First Regiment Armory, in which the festival was held, were so arranged as to seat approximately 10,000 persons each evening. On the first and third nights the auditorium was crowded to its utmost capacity, and a great throng of people stood in the rear of the huge hall during all of the concerts. On the second night, "Wagner Night," a few vacant seats were noticed in the gallery and in remote corners of the Ar-

mory, but otherwise this concert, too, drew a tremendous audience.

It is doubtful if anywhere in the United States, a larger or more enthusiastic audience has attended a music festival, and when one remembers that this was Newark's first event of this kind, the size of the audience was even more remarkable.

Crowds swarmed in from every city, town and village within a radius of many miles. New York City, various Long Island cities, Philadelphia, Trenton, Paterson, Cam-

den, Elizabeth, Jersey City, Princeton, New Haven, Connecticut, and hundreds of small cities were all represented. Many came in automobiles, some in cabs and carriages, hundreds by way of train, and thousands walked or rode in street cars.

Extra trolley cars and trains were added to accommodate the multitude, and the persons who attended the concert represented all classes and types of people. The wealthy and the poor sat next to each other, and while a large number of those present were in evening clothes,

just as many attended in business suits, and working costumes. It was a democratic audience, but truly a music-loving one.

The flashlight photographs herewith reproduced show only a very small portion of the huge crowd, but the pictures help to prove the statement that the house was packed on all three evenings with the largest audience ever gathered together in this, the largest auditorium in the State of New Jersey, and one of the biggest in the entire country.



ONLY A VERY SMALL PORTION OF THE HUGE AUDIENCE IS SHOWN IN THESE TWO PICTURES.

"Hymn to Music" (an especially well liked rendering) and Sullivan's "Lost Chord."

Fritz Kreisler played Bruch's "Scotch Fantasy" and a group of his arrangements from the very old classics and showed all his wonted mastery of finger and bow technic, his mellow and beautifully modulated tone, and his finely balanced sense of style and musicianship. It seems almost heedless to state that he scored a veritable triumph—in his case that much misused word becomes applicable.

Margarete Matzenauer for the first time in her career sang an operatic soprano aria in Italian and her success in the "Ritorna Vincitor" from "Aida" left no doubt that she masters that realm of song as completely as she does the other genres in which she has been heard in this country. Her voice had ample power to fill the vast hall to its furthest corners and yet her mezzo forte and her piano were as audible as her projection of the more forceful tones. Into the "Aida" excerpt and an alto aria from "Gioconda"—the two selections showed conclusively the phenomenal range of the singer—Mme. Matzenauer poured all her wealth of temperament, dramatic insight, and interpretative art and she stimulated her audience into a true frenzy of delight. Her reception constituted an ovation.

May C. Korb, of Newark, appeared in Meyerbeer's "Nobles Seigneurs" (from "Huguenots") and "Lebewohl," by Russell S. Gilbert. Both the singer and the song found their place on the program as the result of special competitions, which they won. Miss Korb, in spite of palpable nervousness, revealed a soprano voice of rich timbre, well trained, and skillful in the manipulation of coloratura passages. She sings with taste and has a modest and attractive stage manner. The "Lebewohl" is a melodious number, dignified and well scored. Miss Korb was overwhelmed with plaudits and gave an Eckert song effectively as an encore.

During the intermission between Parts I and II a flash-light picture of the chorus was taken and a congratulatory address to Mr. Wiske, by Frederick Frelinghuysen, president of the Newark Music Festival Association, was followed by a presentation to him of a loving cup, the gift of the chorus. Mrs. Wiske was presented with a diamond and sapphire bar pin, also the gift of the choral body.

The Newark Festival ended as it began, in a blaze of glory, and on every hand were heard only expressions of praise for the excellent management and the fine music presented. There is no reason why this momentous and brilliant event should not be repeated annually in the artistic New Jersey city.

A Splendid Beginning for Next Year.

It was most gratifying to those actively interested in the success of the Newark festival concerts to learn of the receipt of numerous letters, all relative to the securing of seats at next year's concerts. One of these letters read as follows:

East Orange, N. J., May 6, 1915.

Thornton W. Allen:

DEAR SIR: Mr. H— has asked me to write and ask you to reserve seats for us for the festival next year, if you have one.

He will take a patron's ticket, i. e., four single tickets for the course, and would like them in the center aisle about the tenth or twelfth row. We have our seats this year in Section C, fifth row, Nos. 1, 2, 3, 4, and find they are a little close, but thank you for complying with our request regarding them.

We congratulate you and your colleagues upon your two wonderful evenings, and our little party is looking forward to the third and last with keen pleasure and appreciation.

Thanking you for your favors in advance, I am,
Respectfully yours,

This is only one of the many letters received. All speak in most flattering terms of the success of the concerts and express every wish for an even greater success next season.

Several letters have also been received asking that their names be included as guarantors and members of the association. Several communications have also been received from business houses reserving space in next year's program book.

The festival is now established and that it will be an annual event is also certain. The prospects for next season, however, far surpass even the dreams of the promoters, and unless some unforeseen obstacle looms up in the meantime, Newark will boast of the greatest music festival in the world in another year.

President and Governor Unable to Attend.

It had been hoped that President Wilson would find it possible to attend the Newark festival. However, because of important duties in Washington he was unable to accept. Governor Fielder, who was also invited, was unable to attend because of his proposed Western trip.

The letters of both Secretary Tumulty, for the President, and Governor Fielder are reproduced on another page of this article.

Notes.

Carlos Hasselbrink was concertmaster of the huge orchestra, and proved an able assistant to Mr. Wiske. He is always a part of Mr. Wiske's festival orchestra and it would be hard for the conductor to get along without his



EXTERIOR VIEW OF FIRST REGIMENT ARMORY.
Where festival was held.

services. He has played for Mr. Wiske for many years, was formerly with Theodore Thomas, Anton Seidl and numerous other conductors.

Anna Case, one of the soloists of the first night, and who is by birth a New Jersey girl, is also to be one of the soloists this week at the Paterson festival. Mary Jordan, Paul Althouse, and Pasquale Amato will also be heard at the Paterson festival.

It was an inspiring sight to see in four of the boxes to the right of the stage, members of the Newark Musicians' Club and their friends. The local society purchased four boxes for all three concerts and gave their support in many other ways. If other musicians' clubs in other cities would support enterprises of this kind as the Newark Club has done, much more could be accomplished.

Usually the promoters of concerts in this city have depended almost entirely upon the social and financial element to make the concerts a success. It was the true music-lovers, those principally who occupied the 50 cents, 75 cents and \$1.00 seats who did the most to make this festival what it was. There were all classes of persons present, there were men in sweaters and overalls, women carrying their babies, men in evening clothes, and business suits, and women in street and evening gowns. In the chorus were the sons and daughters of millionaires, seated next to persons employed in factories and stores. All met on a common ground and all joined in an enterprise which was purely civic in every particular.

All of the photographs reproduced in this article were taken specially for the MUSICAL COURIER. There were many other interesting snapshots which failed to develop successfully.

Arrangements are now under way to form a permanent organization.

A great deal of credit is due Mr. Wiske's numerous assistants, who labored diligently and hard to help make the affair a success. On the afternoons of the rehearsals many of the younger musicians spent considerable time decorating, arranging music, painting, as well as helping in numerous other ways.

On each of the three evenings, many supper parties were held at the various restaurants. Patrons of the festival took this opportunity of visiting Newark's hostilities, and of enjoying a social time together.

On Thursday night, following the final concert, Mr. Wiske entertained as his guests at supper at De Jianne's Margarete Matzenhauer, the Metropolitan contralto, and Ferrari-Fontana, the Metropolitan tenor, her husband; Mr. and Mrs. Charles Grant Schaeffer, Louise Westwood, J. H. Huntington, Jr., Mr. and Mrs. J. Albert Riker, Mr. Alvin Schmoeger, George Kuhn, Sidney A. Baldwin, Mrs. Wiske, Thornton W. Allen, in addition to Mayor Fordyce, and several prominent members of the Paterson Festival Association.

Mr. Wiske ought to feel proud of the tribute paid him by the members of the Newark and Jersey City choruses on the last evening of the festival. The silver loving cup they presented him in appreciation of his work as conductor, was a gift he undoubtedly will long keep in remembrance. The members thoroughly appreciated all that he has done to help them and it was in this way that they endeavored to prove to him their appreciation. The newspapers erroneously stated that the diamond and sapphire bar pin presented to Mrs. Wiske was the gift of Mr. Huntington. This, too, was purchased by the chorus and was

given to Mrs. Wiske in appreciation of all that she has done in this undertaking.

Thursday night, the audience must have been surprised, when Frederick Frelinghuysen, the president of the Association, stepped upon the platform, and in a beautiful speech praised the work of Mr. Wiske and congratulated him upon his wonderful achievement and success. It is not often that Mr. Frelinghuysen can be persuaded to address a large audience; however, on this occasion, he was so impressed and delighted with the wonderful success of the festival that he gladly consented to present the cup to Mr. Wiske on behalf of the chorus, and to express to him the appreciation of the entire choral body, as well as the members of the Association.

It was noted that Mayor Raymond occupied the Feigen-span box on Wednesday evening.

The idea of naming all of the boxes after prominent musicians seemed to please the box holders. Many of the boxes were occupied by prominent Newark, Paterson, Jersey City and Trenton citizens.

It was disappointing that because of his duties in Washington just at this time, President Wilson could not attend this, New Jersey's biggest festival. Governor Fielder also declined an invitation stating that present duties in Trenton demanded that he remain there.

The sixty-five ushers in charge of the seating arrangements, it will be interesting to note, were selected from four of the big banking and insurance companies of Newark, the Prudential Life, the Mutual Benefit Life, the National Newark Banking Company, the Fidelity Trust Company, and the Federal Trust Company.

At the final rehearsal Monday night, May 3, eight prizes were awarded to the eight members of the chorus who sold

the largest number of advance tickets for the festival concerts. Four of these prizes were given to the men and four to the women.

Mme. Gadski's husband, Hans Tauscher, and their daughter, Lottie Tauscher, were guests in the Gounod box on Wednesday evening.

George Dostal, the New York tenor, was also present Wednesday evening. Mr. Dostal is one of the soloists who will appear Thursday evening with Mme. Sembrich at the Paterson festival.

"Lebewohl," the song which was chosen as the winning composition in the local composers' song contest in which forty other compositions were entered, has been published and is now on sale. Copies may be procured at any dealers. May Korb, a young local girl singer, who won the local soloists' contest in which twenty-seven other singers entered, sang this number on the final evening, and scored a most emphatic success. This is a pretty song, well written and attractively arranged for voice with violin obligato.

Considerable discussion was aroused over the Weber box, which had been purchased by the Women's Political Union. The Suffragettes demanded that the box be draped in the colors of the Suffrage party. All of the boxes had been previously decorated with American flags and when the suffragettes draped the green and white banner over the Stars and Stripes, there was considerable trouble aroused by employees of the armory. The women consented then to remove the American flag so that it would not be underneath the Suffrage flag. This also caused trouble, but the employees finally decided to allow the green and white flag to remain provided the American flag was kept separate and displayed in a different part of the box.

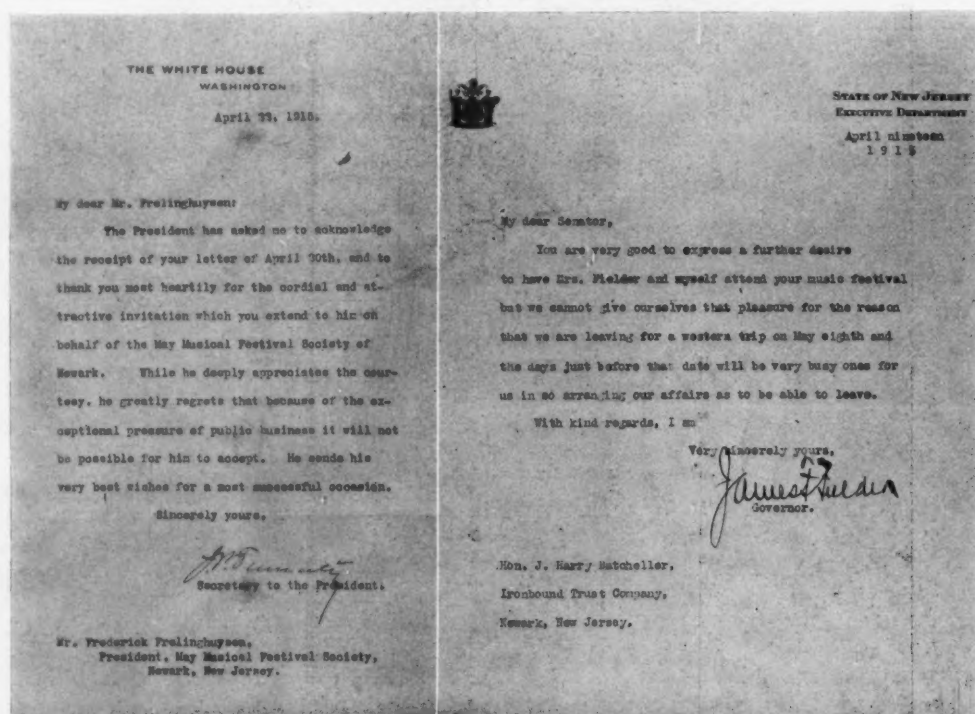
The Newark Musicians' Club was well represented during the concerts. Four of the most prominent boxes in the building were occupied by club members. Conductor Wiske is the club's first honorary member. Sidney A. Baldwin, who in the absence of her own accompanist, played the accompaniments for Mme. Matzenauer in her encore is treasurer; May Korb, the local singer, and Russell S. Gilbert, the local composer, are both members, together with Thornton W. Allen, the secretary of the Festival Association, who with Mr. Wiske had charge of the business end of the concerts; Robert Griesenbeck, in the orchestra, and numerous persons in the chorus.

It is an old saying that to have the press with you is ninety per cent. of the victory. Undoubtedly this accounts for the tremendous success of the Newark festival concerts. A great deal of credit is due the Newark and suburban newspapers for their loyal support of this worthy enterprise. On behalf of the Newark Music Festival Association, the writer takes the liberty of thus thanking the press publicly.

Alexander Lambert, the pianist of New York, attended the final concert.

A great many Newarkers have arranged to attend the Paterson Festival, May 11, 12 and 13, in the Fifth Regiment Armory; C. Mortimer Wiske will also conduct these concerts. The soloists will be Anna Case, Paul Althouse, Mary Jordan, Henri Scott, Gertrude Rennyson, Ethel Leginska, Pasquale Amato, Marcella Sembrich, George Dostal and the local pianist, Harold Bender. A complete and illustrated review of these concerts will appear in next week's issue of the MUSICAL COURIER.

T. W. A.



FACSIMILE OF LETTERS RECEIVED FROM PRESIDENT WILSON AND GOVERNOR FIELDER.



CONDUCTOR AND MRS. WISKE IN THREE CHARACTERISTIC POSES.

(NOTE.—The packages he is holding contain real money—nearly \$3,000—which he had drawn a few minutes previously in order to pay the one hundred members of the orchestra.)

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J. H. Huntington, Jr., second vice-president.
Thornton W. Allen, secretary.
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CONDUCTOR WISKE AND MARGARETE MATZENAUER JUST BEFORE THE REHEARSAL.

FRITZ KREISLER ARRIVING.

Just behind the violinist, at the right, is Mrs. Kreisler, and to his left, Mr. Lamson, his accompanist. At the extreme left is Mr. Ferrari-Fontana, the Metropolitan tenor, and just beyond him, Mme. Matzenauer.

MME. MATZENAUER POSING FOR A NEWS PHOTOGRAPHER.

In the foreground is her husband, Mr. Ferrari-Fontana.

C. E. LeMassena, William Spader Willis, John Lederer, Sidney A. Baldwin, John Pearsall, J. H. Huntington, Jr., Alexander Berne, A. K. Towers, Charles Tamm, Claude W. Velsor, Katherine Young, Edward Gray, Jr., Florence Bucklin Scott, F. Mersfelder, Ella A. Wrigley, George Downing, Frank C. Mindnich, Louis Minier, Mr. and Mrs. Otto K. Schill, Edward Wickenhoefer, Florence Mulford Hunt, Mrs. E. A. Baumann, Mr. and Mrs. Manuel Svet, R. A. L. Smith, William Silbereysen, Walter J. Flannigan, Mrs. Jay Ten Eyck, William W. Canon, Mrs. George Kirwan, George Kuhn, Mildred S. Allen, Ernest Genuing, Dora Becker Shaffer, J. M. Lederer, Irving C. Bacon, E. Temme, Laura Allen Clarke, John J. Krieter, Mollie C. Ely.

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The members of the combined choruses of Newark and Jersey City are as follows:

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Sidney A. Baldwin, J. E. Joyner.

First Sopranos—Mrs. W. Allison, Mrs. B. W. Adams, Mrs. Wm. Rule Adams, Eva Courter Alby, Mabel J. Allen, Mrs. J. J. Anson, Mrs. F. Armstrong, Elizabeth Buhl, Suzen Pell Bowen, Mrs. Charles D. Brady, Miss G. E. Bruen, Estelle Boerger, Miss E. M. Bunker, Rose Brewer, M. Elizabeth Bentley, Maude Brookes, Mrs. H. Bunker, Mrs. A. S. Baxter, Mrs. L. Carroll Becker, Mary Bedford, Ada E. Baldwin, Eunice Bird, Laura M. Bennett, Helen Boggs, Viola Black, Beatrice M. Baxter, Elsie A. Bottcher, Bessie Berrian, Tessie Barnaby, Etta A. Begeman, Lillian Buhrer, Mrs. G. E. Bond, Linnie Bedford, Mrs. T. J. Bissell, Viola Bissell, Miss C. Bauder, Miss G. Baxter, Martha W. Betts, Elizabeth Brady, Ella K. Brogan, Mary E. Bonfand, Catherine Coyle, Mrs. G. E. Coen, Laura Alling Clark, Miss R. Curtis, Georgina Cream, Valina Cobb, Grace Cobb, Dorothea A. Campbell, Mrs. Fred H. Clarke, Grace Carpenter, Hazel M. Coe, Mrs. J. Camagni, Elizabeth Cuttress, Catherine Dearie, Olive Dukes, Marcella De Lacey, Adelaide Dillon, Edith A. Dickinson, Helen E. Decker, Emma Drummond, Louise Dear, Viola Davidson, Normal Drake, Mrs. B. R. Dykeman, Elizabeth Dawkins, Miss H. G. DeGroot, Helen Edwards, Sarah East, Carolyn Eberle, Ruth Essex, E. Pearl Evans, Mrs. D. O. Evans, Anna Ellerman, Caroline F. Evans, Elizabeth Fisher, Helen Florence, Mrs. B. T. Foulkes, Helen M. Field, Sadie Frost, Lizzie Feiner, Marguerite Field, Lillian Faux, Mrs. J. Feytel, Bessie Geoppler, Miss F. Glaeser, Josephine Garrigan, Gertrude Garies, Mrs. Ernest Genuing, Mrs. M. Gotch, Margaret Gedney, T. C. Gowell, Mrs. Hedden Gray, Judith M. Gavin, Anna Gerberich, May Geiger, Adeline Gatesman, Ruth Gatz, Miss R. E. Hubbs, Louise Hoppe, Gertrude Heister, Anna M. Harper, Sue Hess, Cora Havenstrite, Carrie Hallas, Florence I. Hopper, Esther Harvey, Mrs. M. A. Harris, Miss C. A. Harford, Sadie Hill, Julia R. Haines, Eva M. Hewitt, Mrs. A. E. Hoffman, Miss C. A. Hensley, Mrs. C. Hart, Mrs. H. B. Hawkins, Minnie Helzriegel, Miss B. Helmlinger, Mrs. R. Instone, Mrs. I. A. Johnson, Mrs. H. Jones, Ida Jarelemon, Sara Kaufman, Christine K. Kees, Mrs. Clinton Pearson King, Mrs. A. Kendall, Leila Kerr, Selma Kusler, Anna M. Kirwan, Josephine Keer, Anna Keer, Agnes McAdam Kirk, Miss E. Kastner, Katherine Knodel, Mrs. G. A. Kiepe, Caroline M. Krahmer, Ruding Kafka, Mrs. H. R. King, Elsie Laureysen, C. Belle Letson, Mrs. L. E. Lewis, Mabel J. Lind, Edna M. Lind, Julia Limpert, Madalen Lang, Mrs. Hugh Martin, Mrs. Raymond Marine, Anna Moretti, May McKeever, Olive McCloude, Marie Marr, Bertha Mueller, Clara B. Miller, Marie Mazzei, Frances McCormick, Eleanor McMahon, Hattie E. Maslin, Gertrude Mitchell, Marguerite Marquart, Frances Moretti, Mrs. E. A. Noe, Mrs. Wallace F. Oviatt, Grace O'Donnell, Alice R. Palmatier, Helen Palmatier, Florence Parsons, Jeanette M. Paterson, Harlot Pearson, Lydia Pearson, Marion Platts, Eleanor M. Pfeiffer, Fannette Poeter, Edna M. Pearson, Helen Powelson, Agnes Pike, Miss E. Pfeiffer, Aurelia M. Pierre, Agnes Paton, Mary P. Rogers, Marion Robertson, Mrs. Rivitt, Mrs. Albert Riker, Helen Russell, Mrs. L. F. Redding, Gladys Ruppel, Florence Robrecht, May Ritter, Jeanette F. Robins, Lillian Randolph, Lillian Rose, Mabel Reuther, Charlotte Richmond, Irene Ruckel, Mrs. F. Ritchie, Elsie Sherwood, May Fisher Smith, Rae Simon, Miss E. F. Sharp, Elsie Seibert, Mrs. Otto K. Schill, Anna E. Seidner, Harriett Stueben, Mabel A. Shoyer, Helen B. Shaw, May Smith, Grace Schomburg, Mrs. E. H. Schmidt, Mrs. H. H. Schmidt, Hazel M. Smith, Marie Specht, Elizabeth Smith, Gladys B. Staats, Mrs. H. D. Starr, Ida Selig, Lena Schober, Miss M. A. Springstead, Anna Schaefer, Lela Shurts, Irene Spahr, M. Blanche Swanson, Florence Spangler, Beatrice Smith, Stephanie Stechhan, Grace T. Shaukin, Rose Schunk, Gladys Steele, Louise Schunk, Mrs. J. H. Spanjer, Mrs. H. A. Townsend, May Trinter, Mrs. E. A. Tuson, Maud Tappan, Minnie Trier, Florence Travis, Marion Lillian Townsend, Ethel Townley, Althea Twigg, Elizabeth Von Siefant, Miss L. Von Linden, Nettie Van Voohis, Jane Varick, Adelaide White, Mildred Walsh, Miss F. Waringer, Grace Warren, Anna Williams, Mrs. P. Wilson, Jennie A. Witter, Florence Warrens, Mabel Walsha, Mrs. K. H. Woolson, Edna Wilkins, Wilma Wilkins, Mrs. C. H. Weber, Fillie Williams, Lillian Wooden, Marie Wieters, Mrs. C. Warren, Mrs. F. B. Wilson, Miss H. Windmuller, Miss E. A. Walton, Miss A. Yerna, Mrs. C. T. Barnes, Eunice Bird, Mrs. F. W. De Hartt, Mabel Leggett, Dorothy Summers.

Second Sopranos—Alice M. Anthony, Stella Ambrose, Margaret Atwood, Irene Atwood, Clara Atwood, Mrs. G. F. Atwood, Grace Browaski, Mrs. Edward Browaski, Elizabeth Bissell, Mary K. Brown, Ernestine Bowers, Amee D. Boyd, Mildred Brenner, Mabel Benschel, Mrs. E. Brandes, Miss R. S. Billet, Harriet Bull, Miss E.

Brownjohn, Martha R. Bowman, Teresa Beyer, Mrs. Wm. R. Baxter, May Behan, Miss M. A. Bock, Mabel H. F. Bancroft, Emma C. Brandt, Clara L. Ball, Mrs. C. S. Bennett, Lucile Butt, Miss S. Besser, Helen L. Brice, Ida Blair, Edith Corkill, Nettie M. Conger, Ellen Carine, Diana M. Cobb, Margery Courter, Mae Chandler, Mildred Dennis, Mrs. R. C. Dreher, Prudence Durand, Miss E. Demarest, Lillian Dale, Anna M. Dengler, Lillian Dykes, Ethel Davis, Mrs. R. P. Davis, Alice Dooley, Martha Donagan, Miss N. Dasher, Ida E. Dunn, Mrs. Wm. Eakins, Helen Eichhorn, Charlotte Everett, Rebecca Friedman, Mrs. H. W. Fryberg, Barbara Golsong, Gladys Gilman, Mrs. Louis K. Gibson, Josephine J. Gould, Miss M. E. Grundman, Lulu B. Hopler, Miss D. G. Hiller, I. Hiller, Alice A. Hargreaves, Mrs. C. E. Harris, Maizie Hughes, Grace Higgins, Rosalind Harvey, Mrs. Frank D. Hopler, Anna Ibach, Pauline Ibach, Rena Jackson, Rose Jenkins, Sadie Jenkins, Helen Jackson, Jessie Jenkinson, Ethel Jellison, Katherine Jacoby, Mrs. George J. Kirwan, Mrs. W. W. Kanwe, Mildred Klaus, Marie Kleinfeldt, Louise Krueger, Elizabeth Kohn, Ethel L. Lacey, Mrs. N. Lion, Helen Lindmar, Grace M. Lyons, Elizabeth Larrabee, Margaret Logan, Marguerite Martin, Jane Adams McCance, Jennie Moore, Elizabeth McLean, Sue MacAins, Marie Meyer, Gertrude Monk, Marguerite MacDonald, Edith Menet, Grace M. Miller, Marjorie Mott, Alena Mulford, Josephine Norcross, T. Clair Newman, Dorothy Newman, Miss R. H. Newman, Harriett Nettleton, Miss H. Ostermier, Mary Plum, Mrs. H. Palmatier, Edna Palmer, Beatrice Pousby, Emma Peyer, Mrs. H. C. Pollen, Adelaide Pelletier, Marie Pelletier, Pearl A. Quimby, Jessie E. Reid, Mary Robinson, Florence J. Rice, Miss F. Richardson, Alice Richardson, Edna Rippel, Mrs. G. G. Stumpp, Viola Stokes, Mrs. T. Stoddart, Mrs. G. H. Simonds, Esther Soden, Edith Sieder,

Besse B. Sinclair, Elsie Sprague, Juanita P. Smith, Isabelle P. Smith, Mrs. Charles Grant Shaffer, Mrs. H. H. Sawyer, Elsie Sheldon, Leona C. Smith, Mrs. Lee Keeley Smith, Mable Sheldon, Ellastine Seitz, Mildred Serbe, Phyllis Stanley, Ella Smedberg, Miss E. M. Stevenson, Miss A. Strickland, Mrs. Julia Strickland, Mae Schunk, Norma I. Smith, Margaret Tynan, Nettie Tegen, Sadie F. Tetrault, Hazel Thorne, Lydia Thomson, Miss A. B. Tillou, Mrs. A. W. Thompson, Mrs. J. W. Theberath, Mildred Van Ness, Anna M. Wood, Nellie Wood, Florence Winans, Fannie Wilson, Nellie Wilgus, Sarah Watson, Emily Whittington, Florence Williams, Mabel Westervelt, Miss B. Young, Miss Margl, Leila Schultz.

First Altos—Charlotte Florence Allen, Marguerite Allen, Hazel Anderson, Annie Anderson, Helen Ashmun, Anita R. Brady, Fannie Brown, Martha A. Boyd, Mrs. E. Black, Mary Bradin, Minnie Bahrs, Pauline Bendwig, Mary Belcher, Kathryn C. Buhl, Lillian M. Beers, Alice M. Conger, Elizabeth Carter, Elizabeth J. Crowell, Mrs. F. W. Cornell, Jane D. Courrier, Ethelwyn D. Carle, May C. Courter, Ruth Davis, J. G. De Lancy, Mrs. E. A. Devlin, Lena L. Day, Mrs. B. A. Durham, Marion V. Drake, Mrs. Dudley Drake, Helen W. Demarest, Mollie C. Ely, Mrs. J. Ehlers, Lois Edwards, Fannie Evans, Gertrude Freygang, Nettie Fredericks, Mrs. G. Francoix, Flora Garbrant, Mrs. H. Grobert, Mrs. A. Griffing, Jessie Gardner, Ruth Glass, Kathleen Halleron, Mable Hallas, Mrs. Charles N. Halsted, Rita M. Hargreaves, Emily Heath, Julia Hoffman, Mrs. M. J. Hughes, Florence L. Haines, Mrs. George Howell, Mrs. J. C. Hanks, Helen M. Heald, Miss C. S. Hance, Grace Jerolaman, Marion G. Johnson, Miss C. Jacobi, M. Lou Karner, Catherine Kingsley, Marie Kramel, Gertrude Lennon, Mrs. F. Lemmer, Rose A. Lemmer, Charlotte M. Loeser, Bessie Morrison, Ellen L. Moore, Dorothy S. Mott, Belle Martin, Mrs. Francis Masker, Mrs. F. Mersfelder, Hazel Mueller, Marian Maxwell, Mildred Neill, Lena Newmark, Gertrude Noe, Ethel Overbaugh, Mildred E. Perkins, Mrs. N. W. Perkins, Jr., Miss M. L. Pitkin, Edith Powelson, Miss R. A. Plank, Mrs. E. P. Patten, Mildred Rumsey, Olive Remington, Mae Rosenbaum, Mrs. M. Remington, Evelyn Ramsey, Sapphire Simon, Antoinette Scudder, Dorothy A. Sippel, Lydia M. Sharp, Miss A. E. Southard, Clara Turnbull, Miss C. Thieleman, Maud Van Arsdale, Anna T. Wood, Lola Waldron, Ida R. White, Ida May Whittemore, Louise Westwood, Emma West, Katherine Young, Mrs. A. K. Havell.

Second Altos—Helen Arnot, Mrs. William A. Adams, Mrs. George W. Baney, Kathryn L. Ballou, Helen Bayes, Louise M. Beirle, Ethel G. Brown, Charlotte Brady, Mary J. Brady, Miss J. V. Cooke, Marjorie S. Chase, Margaret Cunnison, Alecia Compton, Mrs. F. Crowell, Miss N. Carney, Mrs. R. Chambers, Emily Diebold, Mrs. William Diefenthaler, Maude Dawkins, Marion Dubocq, Mildred Denbigh, Katherine Dick, Miss N. C. Dove, Mrs. Albert Dick, Mrs. Frank Eggert, Florence Edwards, Mrs. A. Elmendorf, Bertha Feiner, Miss E. Fischer, Louise Field, Evelyn Flynn, Amelia Falb, Mrs. J. Firmbach, Mrs. H. Froehlich, Mrs. G. A. Galliver, Victoria Girtanner, Marion E. Heim, Mrs. F. Jay, Helen Hood, Mrs. Eugene Hill, Georgia A. Haring, M. Heimken, Mrs. H. C. Jacobus, Emily Krajenksy, Freda Larsen, Dorothy S. Laing, Ellen Marshall, Miss H. A. Marsh, Mrs. J. K. Mulholland, Elizabeth McCance, Susen Mason, Ruth Mink, Mary E. McCann, Mary Maher, Frances Maushausen, Charlotte B. Memmott, Ethel Noll, Hughetta Owen, Josephine Prach, Francis Prach, Helene Porter, Clara J. Quinlan, Margaret M. Randolph, Bessie Rall, Martha B. Read, Alma Reed, Lulu L. Robinson, Millie Rippel, Florence B. Scott, Emma W. H. Scott, Mrs. H. D. Smith, Jennie Scholz, Elizabeth Spaeth, Ellen Tolen, Emeline Tallman, Mildred Ter Bush, Mary E. Tyler, Mrs. William Tuson, Frances Tohmie, Ada Tremper, Marguerite Van Buskirk, Louise Vossmeier, Miss A. Vogel, Marion Wyle, Ruth Williams, Florence F. Walsh, Mrs. Daniel Wettlin, Katherine Wilson, Helen W. Wise, Mildred Wonderly, Julia B. Witter, Mrs. A. S. Walker, Teresa Wissel, M. Wissel, Eva D. Westervelt, Emily C. Watts, Lou Wiggins, Miss S. J. Yeakel, Mrs. G. Howell.

First Tenors—Fred L. Aldrey, T. Irving Alby, Frederick T. Blauvelt, A. Ball, Frank Brabson, H. E. Butterworth, Charles W. Celling, Frank Cameron, Martin A. Charles, C. P. W. Crowell, J. Camagni, William Diefenthaler, R. F. Dawkins, Earl De Nowie, M. A. Douglass, John M. Davidson, J. H. Dunlap, Charles Eichelberg, Evan D. Edwards, Gaston Francois, Frank Farley, Hugo Froehlich, E. Forrest Fettinger, Wilbur Green, Frank Greene, W. F. Gordon, R. W. Holden, Ralph Himmelburger, J. H. Huntington, R. B. Heberton, Westley Hogan, John Hay, Otis Heath, F. Harberger, Frederick W. Heberath, William S. Johnson, Harry Jones, A. E. James, Jr., John Knie, George J. Kirwan, Fred W. Kreiter, Albert Kuehler, Charles Langbein, Walter H. Meyer, Frank Mazzei, F. C. Murray, Thomas McPartland, Ellis Martin, E. L. Oakly, J. McLroy, Charles O'Neill, Stanley Potter, F. S. Rogers, Edward Racine, Frank Reese, Francis M. Stoddard, Joseph Sharp, Frank Schaufele, G. D. Thompson, Dr. J. H. Tippett, F. J. Taylor, Edward K. Taylor, Frederick Theberath, E. H. Volckman, Harold E. Wands, S. Young, Michael Zetwick, A. V. De Hart, Herbert MacCauley, Charles Pelling.

Second Tenors—Sidney A. Baldwin, T. C. Barnes, C. V. Becker, H. T. Bronson, William Boan, Walter Bray, John Campbell, William C. Kirkell, John E. Carpenter, Joseph C. Cohn, William Cobb, R. C. Creher, Byron G. Dreifous, Dr. George Dreher, G. B. Draper, A. R. Dresselt, George Davis, James Ennis, Charles Elliott, David C. Fetterer, Walter Forster, W. Forsyth, William Fenwick, Leo A. Fox, Harold Glass, Louis K. Gibson, William Greatorex, F. R. Goldsmith, James Heath, Everett Holmes, H. B. Hubbel, Barton H. Johnson, John Jamieson, G. F. Kidde, R. J. Kintner, W. J. La Mond, William McCrisken, Ernest F. Moser, George Meehan, Kenneth McBurney, Charles W. Mindnich, Grafton McGuire, John Mersfelder, F. Mersfelder, Joseph S. Mehr, Frank Marchner, Dr. Edward E. Markaker, Frederick J. Madell, George Marx, Charles Moljisa, E. V. Noe, Joseph Neupauer, William H. O'Donnell, Wallace T. Oviatt, A. A. Potter, George Phillips, S. Byron Potter, W. F. Rea, George F. Roehlie, J. Franklin Smith, A. E. Snyder, R. L. Selick, George Strubel, Frank Stanley, Edward Smith, L. Spratley, E. L. Stivers, A. S. Spangier, R. B. Thomson, Elmer Towers, Charles W. Velsor, Russell W. Vincent, John J. Wright, John Wilson, Frank Wicks, R. E. Willis, Jerome Walling.

First Bass—Charles Ashmun, H. B. Annin, J. C. Bank, C. B. Benjamin, Archie E. Brown, W. H. Burk, H. B. Brown, Earl C. Brueckmann, G. Bennett, E. Christie, A. S. Chandler, Charles Crane, Edmund Courter, John Campbell, Nelson Carter, William Coker, F. H. Clarke, E. Cline, Ralph Denman, Edward Eicker, Francis Eull, J. J. Fox, Joseph A. Fuerstman, Theodore Frost, Dr. B. F. Foulkes, Jesse Forker, Alex Goldberg, William Gay, Eliard Gustafson, John M. Gibbs, E. J. Hoffman, William T. Howell, Edward H. Heeb, A. Harry Hopper, Richard A. Herald, B. Harwood, C. C. Jackson, John Jacobi, E. L. Keefer, Joseph Koch, Otto Kramer, J. Russell Le Bar, Albin L. Leibe, Frederick Lemmer, David Millar, W. H. Morris, William McClatchy, Frank W. Mayer, Edward Mergner, Arthur Mueller, Walter Meyers, Henry Meyers, A. C.

THE HISTORY OF THE NEWARK MUSIC FESTIVAL

1914.

April 23—Thornton W. Allen invited five prominent business men to attend the Paterson, N. J., Music Festival to meet C. Mortimer Wiske and to witness the concerts there in an effort to organize a similar festival in Newark. Not one of the men attended.

April 26—At a dinner at the Hamilton Club, Paterson, N. J., Mrs. Wiske and Mr. Allen discussed ways and means of giving a music festival in Newark without the necessity of a large guarantee fund. Mr. Wiske made a proposition so attractive that Mr. Allen decided to call a meeting of prominent business men to discuss the situation here.

May—Executive board of Newark Musicians' Club invited by Mr. Allen to support Mr. Wiske in an effort to hold a festival in Newark, such series of concerts to be given under the auspices of the local club. The matter was discussed and finally laid aside for further investigation. It was never taken up again.

June 24—At a dinner at the Washington Restaurant, Newark, Mr. Wiske and Mr. Allen laid out plans for a Newark festival and prepared for a meeting which was to follow the same evening.

June 24—Mr. Allen held a meeting at which he had invited Mr. Wiske to meet several prominent business men and members of the press. It was at this time that Mr. Wiske presented his proposition to hold in Newark a three-day music festival and to organize a chorus of from 600 to 1,000 singers and an orchestra of 100 musicians and to engage world renown soloists, on condition that 100 citizens of Newark would guarantee him \$20.00 each in case of a deficit, he to assume all financial responsibility. Inasmuch as it was unanimously agreed that previous attempts to hold in Newark a festival had been abandoned all present voted to accept Mr. Wiske's proposition. It was further decided that the press should announce the plans for a 1915 three-day music festival. Five of those present each agreed to secure ten of the necessary guarantors, in order to put the festival scheme in motion.

September 1—Mr. Wiske visited Newark. An investigation showed that only one of the five men who had agreed to secure names of guarantors had made any effort to further the plans of a festival. Two hundred and fifty letters were then sent out by Mr. Allen to prominent business men of Newark asking them to become festival guarantors. Only five responded.

September 14—Through personal calls and telephone communication, Mr. Allen reported the names of seventy prominent persons who had consented to act as guarantors. J. H. Huntington, Jr., second vice-president; Thornton W. Allen, secretary; Alfred L. Dennis, treasurer. Board of Directors: Franklin Conklin, Jr., George D. Smith, G. Wisner Thorne, Edwin S. Prieth, Roger Young, J. H. Bachelier, Louis Bamberger, Charles Grant Shaffer and Spaulding Frazer.

November—Newark Advisory Board, composed of Newark musicians, formed with Louise Westwood, chairman; Charles Grant Shaffer, vice-chairman, and Thornton W. Allen, Secretary. Mr. Allen later resigned and Eugene Joyner was elected.

November—A number of Jersey City musicians called together in that city by Mr. Allen and Jessie Lockhart. Mr. Allen acted as temporary chairman. A Jersey City Advisory Board was then formed and the following officers elected: Moritz E. Schwartz, chairman; Joseph B. Ferry, vice-chairman, and Jessie Lockhart, secretary.

December 3—First rehearsal of Jersey City chorus in the Lincoln High School, that city.

December to January—Chorus rehearsals held weekly in both cities, soloists engaged for festivals and preliminary work attended to.

1915.

January 16—Conditions of local composers' contest agreed upon by Newark Advisory Board and published.

January 30—Local soloists' contest announced.

February 4—Twenty-eight local girl singers competed in song contest and four chosen to appear at a second trial.

February 28—May C. Korb, coloratura soprano, chosen as winner of local soloists' contest, receiving 17 out of 29 votes cast. The Newark Advisory Board acted as judges.

March 11—Russell S. Gilbert, pianist of Orange, N. J., was judged the winner of the local composers' contest held at the Central High School. His song, "Lebewohl," was selected from among forty songs by local composers.

April 7—Members of Jersey City chorus attend Newark rehearsal at Burnett Street School.

April 15—Advance sale of patrons' tickets for festival opened at Lauter's.

April 18—Subscribers' sale of festival tickets opened at Lauter's.

April 22—Advance sale of chorus tickets opened.

April 26—Public sale of festival seats held at Lauter's.

May 3—Final rehearsal of entire chorus held at the First Regiment Armory.

May 4, 5, 6—Festival concerts given in First Regiment Armory with a chorus of 1,300 singers, orchestra of 100 musicians and 12 soloists, many of them the greatest in the world. The armory was taxed to its utmost capacity on all three evenings, a total attendance of from 28,000 to 30,000 people recorded, an event unprecedented in Newark's musical history.

Newman, John Ober, Henry Ost, Samuel Puopolo, Henry E. Poeller, Ernest Patten, Everett Rever, Edwin M. Robinson, Mortimer Remington, N. J. Rich, William V. Simpson, Charles Grant Shaffer, H. D. Starr, James A. Smith, William Smith, Mr. Smith, E. W. Stevenson, Ellsworth E. Stivers, Edmund Shill, F. R. Smith, Archibald K. Towers, Edward A. Tuson, Howard E. Tuttle, J. H. Thomas, Harry Van Arsdale, Jr., William Weniger, Walter Williams, Slater Wheaton, K. H. Woolson, Percy Ward, A. P. Whitehead.

Second Bass—William F. Albers, Erwin D. Baker, Philip M. Brady, Victor W. Brown, Willard Booth, William Blay, Archibald F. Bun, M. E. Berry, Marcus Canfield, J. K. Crosland, W. H. Corkill, Frank Carpenter, Michael Cardillo, T. Herbert Dear, Herbert F. Dear, William A. Decker, A. R. De Mott, Albert F. Erler, St. Clair E. Everett, Ernest Genung, Herbert Green, H. W. Gillings, T. Hunt, John B. Hamilton, J. S. Hann, Howard Haring, H. C. Jacobus, J. E. Joyner, George B. Jenkins, Herman Kreidler, Oswald Krajensky, Charles H. Kern, A. H. Krick, P. E. Little, George Miller, James Mackie, F. C. Mindnich, Joseph H. Moore, Dr. Louis C. Mullikie, Loid Marx, William E. Pollison, N. W. Perkins, J. T. Potter, Carl E. R. Peterson, John J. Quinlan, Millard Roubaud, Edward Roesken, F. Ritchie, Moses A. Sawyer, W. L. Stevens, M. Schmitt, Frank W. Strong, J. Edward Sinclair, G. H. Simonds, Harold Sheldon, K. N. St. John, Milton A. Smith, Kenneth C. Smith, F. J. Stephens, William R. Tuson, J. K. Towers, J. Ross Whitfield, C. Wall, J. K. Wright, Gayle L. Young.

JERSEY CITY CHORUS.

First Sopranos—Jeanette Adnesen, Anna Adnesen, Phyllis Allaire, Mrs. J. H. Alexander, Mrs. Daniel Henry Bender, Elsie Bennet, Anna L. Betts, Marie Bertsch, L. W. Blake, Mary Dolores Byrne, Mrs. L. Brightman, Grace A. Brooks, May F. Cullen, Miss A. Cross, Vera Clossey, Marian Cornwell, Grace Clossey, Florence F. Dawson, Josephine G. Duke, Mrs. H. L. Doring, Margaret Erwin, Hannah E. Eltringham, Mrs. Claude Dart Emmons, Edith Finkeldey, Catherine Finlayson, Ethel G. Finlayson, Marie J. Farrell, Rose Fessl, Anna May Fessl, Helen M. Graff, Mrs. Charles E. Graff, Mrs. M. C. Hopkins, Dorothy Hartwig, Katharine R. Hallock, Florence Johnson, Marion E. Jewell, Grace Jarvis, Lillian Kaiser, Marie Klein, Marie Krieg, Lucy Krieg, Mrs. B. L. Kieferle, Lillian Leath, Miss A. L. Lockhart, Mildred Lawless, Miss P. Losey, Anna Lillis, Estelle Kathryn Maas, May E. Murphy, Ethel Edna Maas, Minnie Meier, Sadie Murtha, Merle Mitchell, Barbara Obergfell, Edna Owen, Katherine B. Potts, Mrs. Alma Robbins, Mrs. W. S. Sturgis, Grace R. Taft, Ethel A. Vail, Mrs. A. Wouters, Mary E. Walsh, Mrs. A. Wolff, Lillie G. Watson, Ella N. Ward, Marie A. Wolfe, Eugenie M. Zwernemann.

Second Sopranos—Mrs. Katherine E. Albers, Alletta V. Abernethy, Louise M. Arnheiter, Esther Andrea, Lillian Brann, Gertrude Brann, Elsa Rojima, Emma C. Bremer, Dorothy Cornwell, Bessie B. Carlisle, Irma E. Canfield, Elsie Druhmel, Katherine Dewar, Jean B. Duncanson, Josephine S. Eells, Christina Gray, Mrs. W. H. Holley, Helen M. Haughton, Sadie Halpin, Dorothy Jones, Mrs. Edgar V. B. Jona, Mrs. George R. Kolter, Bertha Keidel, Celeste Kellermann, Jessie Kellermann, Christina Kern, Ethel D. MacBride, Mrs. E. K. May, Margaret K. Porten, Helen Reid, Leila E. Shultz, Mrs. S. C. Stivers, Hilda Schulemann, Mrs. E. M. Sanderling, Annie E. Springer, Lillian G. Schnaars, Esther Sax, Clara W. Tilden, Isabel Reynolds Weiss, Freida Wisser, Minerva Woerner.

First Altos—Helen Anthony, Jennie E. Bayer, Marie L. Bettcher, Grace Bender, Ella S. Bingham, Mrs. J. Briggs, Ella M. Carr, Mabel Farrell, Elizabeth Gohring, Mrs. George R. Hough, Grace W. Houston, Mabel Hahn, Mrs. L. E. Lawrence, Bertha M. Lenker, Harriett Lyon, Alma Mansvel, Bessie Morgan, Miss A. Miller, Emma A. Nevinger, Mrs. Louise S. Provost, Dorothy Provost, Mrs. C. Sherwood Preston, Miss E. Snyder, Mrs. G. W. Yates, Charlotte Anpher.

Second Altos—Charlotte M. Bullock, Mrs. C. H. Barrett, Grace E. Clark, Blanch L. Crawford, Mrs. H. M. Davis, Mrs. M. E. French, Mrs. N. W. Leard, Mary L. Lockhart, Ethel Langner, Mrs. S. B. MacBride, Mrs. E. M. Skagen, Mrs. F. Schulemann, Margaret A. S. Slocum, Ethel Wiederhold, Nettie Helleman.

First Tenors—Charles Diemer, William J. Deetjen, Frank W. Frazer, William Gohring, Thomas H. Iwigley, Frederick Jones, Charles Kraig, John G. Kemmet, Francis X. Quinn, Archie Tagliabue.

Second Tenors—W. J. G. Barrie, Edward Barry, W. H. Corris, William Douglass, William A. Peters, Henry W. Schliske, Charles Woerner, R. L. Williams.

First Basses—George H. Bunnell, Frank Barry, Douglas W. Coulter, D. Parmlee Hoagland, Edgar B. Jonah, William H. Loesch, Patrick J. Roach, Christopher Story, David Waldman.

Second Basses—J. H. Alexander, Charles Crowell, Claude Edward Emmons, J. K. Hampton, J. Harry Laubenheimer, F. Leonard Meyer, Jr., J. D. Plumb, George W. Yates.

Rudolph Ganz Entertained.

Dorothea North, Olive C. Parker and Marie Pierik were hostesses at the Blackstone Hotel, Chicago, on Monday evening, May 3, to a party of friends and music lovers gathered in honor of Rudolph Ganz, the Swiss pianist. Among those present were Mrs. Greaves, former president of the American Woman's Club in Berlin; Kate O'Connor, Mrs. Reed, of the Sherwood School of Music; Nellie Carleton, John Miller, David Duggan, Dr. F. Cook, Dr. Augustus O'Neil, Arthur Fram, Mr. Ryder, Victor George and others. Mr. Ganz was most generous and favored those present with half dozen or more numbers.

"A Child's Quest" Sung in Chicago.

Eleanor Everest Freer's interesting, unconventional song, "A Child's Quest" (text by Frances Shaw), was sung at the Fortnightly of Chicago, May 6, at a recital given by Mrs. Furness Hatley, Elinora Scheib at the piano. This club is on the lookout for worthy novelties, and found them through Mrs. Hatley, who sang songs by Mrs. Beach, Tirindelli, Clarke, Oliver and others.

Impressions of a Music Lover at San Diego

Chicago, April 29, 1915.

To the Musical Courier:

I have heard music of various kinds at the Panama-Pacific Exposition, at San Francisco; I have allowed the beauty of the buildings of that fair to impress me as best they could; I have stood on the steps of the Greek Theatre at Berkeley and forgot that I was living in the twentieth century; forgot that across the blue oceans the nations of Europe were warring with one another and were neglecting music, art and all that is beautiful; I have stood during the last few weeks on many a rose leaf strewn spot in Riverside and Redlands, and I have envied the people who could breathe the exquisite scent of the orange groves, and I have gazed at the wonders of the Sierra Madre, but nothing I have ever seen, perhaps in the world, has impressed me so deeply, has enthralled me and taken hold of me so completely as the sheer beauty of the organ, and its surroundings at the Panama-California Exposition at San Diego.

As I stood on the Prado, the centre of the exposition, and gazed upon that wonderful open air organ built into a proscenium of superb lines and flanked by arcades of Ionian columns, standing against a background of vivid green, with the clear blue sky and a strip of ocean arising in the distance, I felt that it must indeed be like the Gates of Heaven. Neither the photograph which I am sending you, nor my poor words can give you an adequate idea of the sight in its entirety and its pristine beauty. It is so wonderful that, paradoxical as it may sound, it seemed almost blasphemy when half an hour before the recital the audience began to gather and when Dr. H. J. Stewart, the famous organist, mounted the steps and began to play, which, however, was the ulterior motive of the whole arrangement. It was indeed wonderful to hear that great organ throw forth its sonorous notes, which impressed the hearers all the more, as only five minutes before the banal sounds of a brass band had died away.

When I had the privilege later to discuss the matter with Dr. Stewart, the organist, he confided to me the fact that not only the organ, but its surroundings, had been generously donated by John D. Spreckels, and later Dr. Stewart told me that even his salary was paid by Mr. Spreckels, so that to this philanthropic music lover and not to the exposition authorities, belongs the credit of one of the grandest creations ever devoted to the service of St. Cecilia. It is truly a privilege to have seen and heard this organ, and I am glad to say that Dr. Stewart feels this way about it, and so do the people of San Diego. MUSIC LOVER.

Foster and David Activities.

Two notable additions to the Foster and David list of artists for next season are Lois Ewell, dramatic soprano of the Century Opera Company, and Henri Scott, basso of the Metropolitan Opera Company. Miss Ewell has had the same great success in concert as in opera and will devote the entire season to concert. Mr. Scott will be available only before and after the regular opera season. The month of May will be devoted to a tour of concert and recital engagements and festivals.

Frederic Martin, the eminent basso, again has signed a contract with Foster and David, his managers, for another season. This is the fifth year that Mr. Martin has been under the direction of this firm. His first New York recital will be given at Aeolian Hall early in the fall.

Annie Louise David and John Barnes Wells appeared in joint recital at the West Side Collegiate Church, Ridgewood, N. J., on Wednesday evening, May 5, under the auspices of the Men's Club. These artists present a very attractive and unusual program. Many of Mr. Wells' songs with harp accompaniment are particularly fetching.

Lucy Gates was soloist with the Rubinstein Club of Washington, D. C., at the last concert of the season at the Hotel Raleigh on Wednesday evening, April 28. On the following day Mrs. A. M. Blair, president of the club, wrote to Miss Gates' managers, Foster and David, as follows: "My troubles are over and Miss Gates covered herself with a veritable crown of glory—her work was faultless and I have never known a Washington audience so really wildly enthusiastic. 'She came, she sang, she conquered.' Thank you for insisting on her appearing with the Rubinstein Club. If I am in this country next winter, Miss Gates will have a second and likely third appearance with us. Cordially, APOLLINE M. BLAIR."

Elizabeth Tudor, soprano, gave a recital before the members of the Schubert Study Club at Stamford, Conn., on Monday afternoon, May 3, with Mrs. Leicester Ford as accompanist.

Dr. Kunwald in New York.

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, was in New York this week after a short visit in Boston.

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BOSTON MUSIC PUBLISHERS' ASSOCIATION HOLDS BANQUET.

Members and Guests Entertained by Address Made by Louis C. Elson, Good Story Telling and Trick Pianist—Symphony Season Ended—Operatic Students Give Good Account of Themselves—Organists' Guild Elects Officers—Other Current Events in and Around the "Hub."

1111 Boylston Street,
Boston, Mass., May 8, 1915.

The MUSICAL COURIER Boston representative had the pleasure and honor of attending the Boston Music Publishers' Association banquet and meeting, which was given at the City Club on Tuesday evening, May 4. This association includes practically all the publishers in Boston, and is represented by fifteen concerns, all of which are recognized highly throughout the musical world for their reputable standing. The officers of the association for the present year are: Clarence A. Woodman, of the Oliver Ditson Company, president; Charles W. Homeyer, of the C. W. Homeyer Company, vice-president; and Herbert F. Odell, of the H. F. Odell Company, secretary. Four meetings are planned each year and the work of the organization has accomplished much for the welfare of the publishers all over the country. Last Tuesday evening, after the banquet, Prof. Louis C. Elson, critic, teacher and musical authority, delivered a short address in which he referred to the advance made in printing music since the time he could remember, and also showed an interesting and very valuable collection of old music prints. The business meeting brought up many points of interest to the trade and thereafter story telling went into effect and the evening was carried through in a merry fashion. A trick pianist was present to infuse added jollity to the occasion and after a very telling rendition, in which the player was accompanied bombastically in a duet with the aid of his left foot, Mr. Elson remarked that never before in his whole career as a critic had he heard piano playing placed on such a splendid footing.

SYMPHONY SEASON TERMINATED.

The last concerts by the Boston Symphony Orchestra which marked the closing of the thirty-fourth season were given in Symphony Hall on Friday afternoon and Saturday night of this week. The concerts were well worth remembering and formed a brilliant ending to the present season. The program heard at this last pair of concerts was of a very formidable character and of the type to which Dr. Muck and his men are admirably suited. It was as follows: Beethoven, symphony in C minor, No. 5; Liszt, "Mazeppa," symphonic poem; Strauss, "Till Eulenspiegel"; Wagner, prelude to "Die Meistersinger von Nürnberg."

MME. SZUMOWSKA AND JOSEPH ADAMOWSKI IN DETROIT.

Mme. Szumowska, the Polish pianist, with her husband, Joseph Adamowski, the cellist, appeared in a Polish relief fund concert at the Armory in Detroit, Mich., Sunday afternoon, May 2. Mme. Szumowska has been very active this season in the relief work for her country and has given liberally of her valuable services in concert throughout New England. At Detroit her share of the program included a Chopin group, impromptu in F, waltz brillante and scherzo in B flat minor, Paderewski's intermezzo Polacco and a Liszt Hungarian rhapsody. Mme. Szumowska

and Mr. Adamowski played together the introduction and polonaise brillante, for piano and cello, by Chopin.

BLANCHART OPERATIC STUDENTS WIN SUCCESS.

The operatic concert given by Ramon Blanchart and students of his operatic class at Jordan Hall on Monday evening of this week, proved a splendid success. A large and appreciative audience was in attendance and much praise was accorded the Spanish baritone for the fine work accomplished by his pupils. In the "Garden Scene" from "Faust," which constituted the feature of the program, a surprise was offered in the role of Marguerite, which was sung by Salome Blanchart, the seventeen year old daughter of Mr. Blanchart. This young lady possesses striking stage manners, undoubtedly inherited from her father, who is particularly gifted in this way, and her voice already has shown remarkable growth. She sang with fine style and was highly successful in bringing out dramatic intensity. Her interpretation of the "Jewel Song" was well deserving of the applause she received. Mr. Blanch-



SALOME BLANCHART.

art, as ever, was a splendid Mephistopheles, and it was good to witness once more his striking dramatic art. Bula Shull, as Martha; Sergei Adamski, as Faust, and Erminda Blanchart, as Siebel, were all very acceptable and their work deserving of much credit, considering their lack of professional experience. The rare worth of Mr. Blanchart as an operatic coach and dramatic interpreter is easily recognized, and for this reason he has been placed at the head of the operatic school in the New England Conservatory of Music. His long and prominent career as an opera singer, both in Europe and America, has equipped him thoroughly for the work he is now doing with his classes, and much promising material is to be found among the rank of his pupils.

JOSE SHAUN'S PROMISING CAREER.

Among the various young tenors of this city perhaps none have a more promising career ahead of them than Jose Shaun, one of Theodore Schroeder's many artist pupils. Mr. Shaun is of Irish descent, and his voice possesses those plaintive and brilliant characteristics of Emerald Isle tenors. The young artist at present commands a large series of engagements in the surrounding New England States and he seldom fails to book a return engagement in a place where he once sings. His repertoire includes a wide range of ballads and arias from the Ital-

ian, French, German and English standard composers. His activities in the oratorio field have been crowned with pronounced success, and present indications augur well for a much wider popularity in this line of work next season. Mr. Shaun will be heard in his own recital program at Jordan Hall during the last week of next September.

ORGANISTS' GUILD ELECTS OFFICERS.

For the fifth time Walter J. Clemson was chosen dean of the New England chapter of the American Guild of Organists at its annual meeting held Monday evening at the Harvard Musical Association. Other officers chosen were Benjamin Whelpley, subdean; John Buckingham, secretary; Wilbur Hascall, treasurer; Allen Swan, A. W. Snow, John Loud and Charles Irwin, executive committee. After the meeting came a short concert of songs composed by Messrs. Whelpley, Loud and Foote, each playing the accompaniment to his own composition. The songs were interpreted by Roberts Lunger, baritone.

A NEW TRIO.

The Bar-Hu-Go Trio, a recent acquisition to the musical organizations of Boston, is meeting with success in its bookings for next season. The members of the trio are all well known in the local music world and their appearances together is awaited with keen interest. The trio consists of Marion Lois Hurd, soprano; Jeanette Goldmann, violinist, and Mildred Barton, pianist. All three young artists are exceptionally talented and their future success as a concert combination is very promising. Miss Hurd is an artist-pupil of Theodore Schroeder and her work already has won distinction for her as well as reflecting credit upon her popular teacher.

FREDERICK JOHNSON'S RECITALS.

Frederick Johnson gave a piano recital in Pilgrim Hall, Lawrence, Mass., on Friday evening, April 23. The concert, which was given under the auspices of the Rector's Aid Society, was attended by prominent musical people of that city and many out of town guests. It is reported that in the presentation of the various numbers on his program Mr. Johnson disclosed a brilliant and clear technic, a tone of much beauty, a fine poetic sense and a keen appreciation of dynamic values which proved him to be an admirable musician. His program was as follows: Prelude in B flat, Bach; fantasie in C minor, Mozart; "Bagatelle" and menuet, Beethoven; capriccio in D minor and Hungarian dance, Brahms; "Nachtstück" and "Grillen," Schumann; nocturne in F sharp major, Chopin; "With Powdered Wig and Hoopskirt," De Severac; serenade, Borodin; "Cracovienne fantastique," Paderewski.

The same program was given by Mr. Johnson on the following Monday evening at Bradford Academy and likewise met with splendid success.

FOX-BUONAMICI SCHOOL PUPILS' RECITAL.

A pupils' recital was given at the Fox-Buonamici School of Pianoforte Playing on Saturday afternoon, April 24. The recital proved in successful manner the high artistic value of work being done at this prominent Boston piano school. The students appearing on the program were chosen from all grades of classes; They were: Betty Thomas, Katherine Brennan, Katherine Lietz, Doris Russell, Doris Levin, Beppe Buonamici, Alma Holton, Samuel Tabak, Aaron Richmond, Genevieve Virden, Frances Warsowe, Marion Hyde and Glenn Walker. Another recital will be given at the school on Tuesday evening, May 18. The talented young pianist, Marion Wilson, will give the entire program.

TALENTED SINGERS HEARD.

Bertha Barnes, contralto, and Ethel Frank, soprano, took important parts in the artists' recital given at Steinert Hall on Wednesday afternoon of this week by Jessica Williams, one of the local managers. Miss Barnes was heard in a group of songs by Hue, Warrell and Del Riego and produced a splendid effect with her artistic interpretations. Her voice is very sympathetic and well schooled; a voice capable of many fine possibilities in oratorio or recital work, and one which will undoubtedly enjoy a big demand for its services next season, as it is understood that Miss Barnes will devote a large part of her time to concert work next year. Ethel Frank sang an aria from "Madame Butterfly"; "Chanson Indoue," by Rimsky-Korsakow, and an English ballade by Harrison. Her well placed soprano voice is very attractive and she uses it with rare taste. Her selection of songs was happily made and her singing of them was thoroughly enjoyed. VICTOR WINTON.

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Practical Advice for the Vocal Student.

(George Hamlin, in the Chicago Herald.)

Much is heard among singing students and teachers about "methods." One says, "I use such and such a method," while another declares, "I use this and that method." A mother takes her future prima donna daughter to a singing teacher and asks, "Do you teach the Italian method?" The teacher answers, "Oh, yes, Madame," and the daughter is booked at once for lessons, while without doubt, the mother hasn't the slightest idea what the Italian method is and the teacher is perhaps quite as much in the dark on that point.

The question is: What is this Italian method, if such a thing really does exist? If it does, and if it is the true and sure method of vocal production, why is it not universally adopted and practiced? Who has the secret of this or any other sure-fire method of singing? It would be a godsend if such a thing could be found and accepted, for a standard of teaching would assuredly be able to stop, in a measure at least, the wholesale destruction of young voices.

Unfortunately, however, there seem to be almost as many "methods" as there are teachers. Even in Italy, the land popularly supposed to contain the one and only ideal way of singing, there is just as much variety of method as in Germany, France, America or any other country, and just as many voices are being ruined by poor teaching.

In instrumental study, there are certain fundamental principles which generally are agreed upon, but in the study of the voice there does not seem to be any definite agreement upon basic principles among so-called leading authorities, so that the student naturally feels much perplexity as to which "method" should be adopted.

The extent of any teacher's knowledge can seldom be accurately gauged by the work of his pupils, because with the great variety of material the teacher has to handle, the results are bound to be more or less variable, and really depend more on the gifts of the pupil than those of the teacher. Only a small percentage of the pupils of any teacher display extraordinary gifts, so that the best of teachers may have done splendid work with many pupils and yet not receive half the credit given to some poor teacher who has perhaps ruined scores of voices, but who has been fortunate enough to have a particularly talented pupil or two. Brilliant pupils have often made a teacher's reputation, and sometimes quite undeservedly.

Therefore, it is not safe to put too much reliance in so-called methods, nor in teachers, simply because they have had pupils who have made a distinguished success. Avoid, above all things, the teacher who claims to have a "new method" and who censures all other teachers and methods.

In fact, don't pin all your faith blindly on any teacher,

but endeavor to develop your own judgment and discretion so that you may recognize the helpful and practical wherever you find them, and discard all else. A pupil with intelligence can often get help from an inferior teacher by being able to sift the chaff from the wheat. Consequently, watch the development of your voice carefully; notice whether the production is becoming easier and surer and quality better. If so, you may feel confident that you are working in the right direction. Any method which develops flexibility, power, extension of compass and variety of tone color cannot be very far wrong.

Much Praise for Maurice Aronson.

Before the Woman's Club, of Freeport, Ill., Clara Dorman, one of Maurice Aronson's artist-pupils, recently gave a most successful piano recital, consisting of compositions



MAURICE ARONSON.

by Corelli, Martucci, Rubinstein, Chopin and César Franck.

In reviewing this recital the critic of the Freeport Journal Standard wrote as follows of Maurice Aronson under date of April 12:

"Miss Dorman has had rare advantages in her musical preparation, studying with Maurice Aronson when he was in America about ten years ago. Later, again with him and also with Leopold Godowski in Berlin; and since January once more with Maurice Aronson, who has recently returned from Germany, where, as we know, war has put a stop to the arts of civilization. M. Aronson has established his headquarters in Chicago. He is not only a master of the art of teaching the piano, but has a wide knowledge of the range of piano literature and remarkable penetration as to the real meaning of the composer. His methods are sound, his reading of great works, poetic and full of charm. Happy is the student who has talent enough to warrant studying with so great a master. Under his guidance Miss Dorman has grown remarkably in depth of tone, in color, flexibility and authority."

The concert pianist, Mary B. Wildermann, of Pittsburgh, who received her entire musical training from Maurice Aronson, recently received the attached criticism from Max Kalbeck, the famous Biographer of Brahms and Vienna's foremost music critic.

"A few days ago the American pianist, Mary B. Wildermann, was heard in her own recital in Ehrbar Hall. Her recital was under the most high patronage of Her Imperial and Royal Highness the Archduchess Marie Valerie, daughter of Emperor Franz Josef I. The young lady . . . tried her united abilities on the classics of the piano, from Bach to Liszt, with captivating success. We were very much interested in the pieces of Ph. E. Bach which brought to honor the predecessor of Beethoven. In the Waldstein sonata Miss Wildermann displayed a remarkable technic, and in the songful parts of this work the noble attitude of her playing was recognized."—Neues Wiener Tageblatt.

Elizabeth Schwyn, another very talented pupil of Maurice Aronson, recently was the soloist at one of the concerts of the Butte Symphony Orchestra. R. Vincent Johnston, conductor of this orchestra, writes as follows

to Mr. Aronson about the playing of Miss Schwyn: "I cannot speak too highly of the impression made by your pupil Miss Schwyn at our last symphony concert."

The Butte Miner speaks as follows of Miss Schwyn's playing:

"Elizabeth M. Schwyn, while an extremely young performer for the concert stage, captivated her auditors with her brilliant and finished execution. She not only possesses a splendid stage presence, executing with the most charming grace the numbers assigned to her on the program, but exhibited a budding genius that should some day bring her more than local fame."

Space forbidding the enumeration of other, equally successful Aronson pupils, suffice it to say that there are many more of them concertizing in America and holding leading and responsible teaching positions in musical institutions.

Maurice Aronson will remain all summer in Chicago and announces in another column his summer courses.

Success of S. Constantino Yon's Pupils.

Cordelia Latham, contralto, an artist pupil of S. Constantino Yon, made an excellent impression as Martha in "Faust" with the Aborn English Grand Opera Company, at the Academy of Music, Brooklyn. The Brooklyn Eagle of April 20, speaks as follows of this artist's achievement: "Cordelia Latham, in her brief appearance, amply justified her selection for the role of Martha, particularly an account of her rich, clear and full contralto voice, well trained and always at her command."

Julia Grilli contralto, another artist-pupil of S. Constantino Yon, has been engaged as soloist at Saint Michael's Church, Flushing, Long Island. This student, a young attorney, possesses a beautiful voice, charming personality, and is a linguist of distinction.

Morgan Kingston as Radames and Lohengrin.

Morgan Kingston appeared with the Aborn English Grand Opera Company in Boston, Mass., as Radames in "Aida," and also as Lohengrin. Mr. Kingston's engagement with the Aborn Company was for four guest performances in Boston only, and for no other city.

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Conservatory Pupils Give Successful Presentations—Chorus, Orchestra, and Soloists, Products of the Institution—Young Pianists Play.

Cincinnati, Ohio, May 8, 1915.

The Cincinnati Conservatory of Music with the first opera performance in its history stands forth most prominently in the musical events of the past week in this city. Emery Auditorium, the home of the symphony concerts, was the place chosen to launch the new enterprise. The choice of this vast hall was more than justified by the attendance last night, for when the curtain was rung up upon the first scene there were but few vacant seats to be perceived, the musical portion of our public as well as the socially prominent having turned out in goodly numbers to see the new department of the conservatory on its way.

Great and thorough preparations had been made for months and the artistic results obtained by the performers, as well as by their trainers, more than paid for the time and labor expended. The orchestral score was in the hands of the regular Conservatory Orchestra, considerably augmented by members of the Symphony Orchestra, so that it was an imposing array of musicians that occupied the orchestra pit during the performance. Under the leadership of P. A. Tirindelli this body of men and women—there was an important sprinkling of the latter in the string section—went through their duty in a highly commendable manner, being held well in hand throughout and giving fine support to the singers, at the same time distinguishing itself in the several incidental orchestral selections.

THE PROGRAM.

The vehicles chosen for the occasion were the lament of Aida and the scene between Aida and Amneris, from Verdi's popular opera; the sacrilegious scene from Massenet's "Manon" and the prison scene from "Faust." The singers had been selected from the classes of Dr. Fery Lulek and John Hoffman. Both of these well known and tried members of the faculty of the school have every reason to congratulate themselves upon the success obtained by their élèves on this occasion. Mr. Hoffman also should be especially commended upon the showing of the chorus, which numbered about seventy male and female voices. It had been most painstakingly prepared by him and was one of the prominent features of the affair. Marguerite Stegemiller and Emma Noe had charge of the excerpts from "Aida." The work of both of these vocally gifted young ladies was deserving of considerable praise, while the staging was most effective and beautiful.

The "Manon" excerpt was done by Elwin Smith, as the Chevalier de Grioux, Chester Moffett, as the father, and Etta Mastin, as Manon. The men displayed fine training in every direction, while Miss Mastin was a surprise even to her many friends for the excellent manner in which she acquitted herself both histrionically and vocally of her difficult task. She is not only highly gifted as to voice, but seems to have also the necessary equipment in the way of stage talent and presence for a successful career in the operatic field. The prison scene from "Faust" brought forth another decidedly operatic talent in the person of Helen Portune. This young artist will certainly be heard from some day if all signs do not fail and if she persists earnestly in the direction she has taken. Emil Rosen's Faust and the Mephisto of Chester Moffett are also deserving of praise.

STAGE DIRECTION.

The stage direction of the evening was in the hands of O. E. Schmid, who for years has been the director of the German theatre in this city. Mr. Schmid is to be highly congratulated upon the results he achieved in this affair, although it was no more than was to be expected from one whose success in his profession has been so marked.

However, it certainly can have been no small task to bring a number of amateurs up to the point of efficiency displayed last night, even conceding a considerable amount of native talent on part of these amateurs.

A TALENTED PIANIST.

Thursday Frederick Shailer, of the conservatory, introduced to the public a decided musical talent in the person of Louise Bundschu, who on this occasion gave her graduation recital, acquitting herself in a remarkably able manner in a well chosen piano program, which required not only technical, but also musical skill of a high order.

GORNO PUPILS.

Romeo and Giacinto Gorno, of the College of Music faculty each presented their pupils in recital during the past week. The young pianists from the class of Romeo Gorno all evinced that careful training for which their teacher is known and were well received by the audience last Wednesday evening at the Odeon, while Monday evening Giacinto Gorno's class pleased a large crowd with its efficient vocal work in a program of merit.

CINCINNATUS.

Leo Ornstein Plays Futuristic Music in Toronto and Greatly Interests Canadian Audience.

Leo Ornstein, the ultra modern composer and pianist, made his Canadian debut at Toronto on Saturday evening, May 1, at Massey Hall. The following notice appeared in the Toronto Mail and Empire of May 3, and shows the great impression this brilliant pianist made:

"A real individuality among pianists of the day visited Toronto on Saturday and left the musicians who heard him play at Massey Hall with something to talk about, and something to think about at well. Leo Ornstein has become known in London and later in New York as a prophet, showing forth to a skeptical world the gospel of futurist music, the music of Schonberg and Novak, composers almost unknown in Canada. Mr. Ornstein is not



LEO ORNSTEIN.

merely a performer of eccentric music, however; he is also a most unusual and brilliant interpreter. The moment that he came slinking upon the platform the members of the audience knew that they were about to hear a unique personality. Small of build and narrow of shoulders, with a mop of black hair and a strangely brooding face, he conveyed the impression that he was in some way uncanny as he slid from between the curtains and crept crouching to the piano stool like one oppressed by some fear. But he was by no means a pianist without virility. He proved himself a man of remarkable contrasts, now making the piano almost purr, so soft and feathery was his touch, and now thundering as though the instrument could bear as much as an anvil. When playing two Chopin numbers, he seemed to be almost dreaming over his interpretation and finding new thoughts suddenly and unexpectedly. There was plenty of color in the thirteenth Hungarian rhapsodie (Liszt), and the Norwegian dance (Grieg), and he found a new thought and an exotic feeling in all the selections.

"The most interesting portion of the program consisted of the three futurist numbers, two of which were his own compositions. 'Westminster Abbey,' by Gabriel Grovlez,

hardly proved as astounding as one might have expected. It gave a musical impression of the London scene which compared to the ordinary descriptive music was something like an impressionistic picture contrasted with a phonograph. It was not without melodic feeling, and a certain scenic suggestiveness, though the picture was something more bizarre than the dignified Anglican Church. The music of Grovlez faded into insignificance when followed by Ornstein's own. The first of these, 'A Funeral March,' started off with an idea of how Schonberg might have written Chopin's great march. It developed into an ugliness that was challenging, without melody, and moving from clashing chord to totally unrelated chord. Near the end came one strangely fascinating effect, when against the gloom of the bass rang out a double trinity of dissonances in the treble that formed the climax. Then followed his 'Wild Men's Dance,' in which dissonance went mad. It bore out the title in its havoc and chaos. The wild men must have been maniacs, struggling in a frenzy and unreasoning hate. The performer appeared to be smiting the piano at his own sweet will, searching out at each blow something more discordant and nerve racking. There can be no doubt that such a number, especially when played by its composer, does demand attention, but one cannot be so sure of its permanent musical value. Surely music, like the other arts, must have some appeal to the same sense of beauty. Will numbers such as Ornstein writes and plays with power that suggests a hurricane, succeed in making you think or feel deeply? It is more likely that they will remain curiosities like the cubist pictures. Still Leo Ornstein is a remarkable man, and it is to be hoped that he will return to give us a recital in some intimate hall where we may come into closer touch with his strange genius."

Julia Claussen Scores Triumph at St. Louis.

"CONTRALTO ENLIVEN'S APPLAUSE TO VERY EFFECTIVE OVATION."

"The morning Choral Club brought its twenty-fourth season to a close at the Odeon last night, with one of the most pleasant entertainments of the season. The soloist of the evening achieved a triumph which was quite out of the ordinary.

"Mme. Claussen, pleasantly associated with the Chicago Grand Opera Company at the time of its engagement here, is a singer of many gifts. Her versatility is extraordinary, and in each of a number of manners she is an artist of quite uncommon charm.

"No doubt it is the business of a grand opera singer to know several languages, yet it is not likely that very many among the most studious could have equalled last night's achievement of this artist who sang in German, French, English, Swedish, Norwegian and Danish.

"Nor did her versatility end with this. In her operatic excerpts she became a true queen of tragedy. In some of her songs she manifested a graciously happy manner. One of her encore numbers was an Irish song as distinctively Hibernian as the "Kerry Dance," while another of the added numbers was a Spanish ditty such as one may hear under a barred window in Madrid or the City of Mexico, any pleasant evening. The gifted prima donna was accorded an ovation.

"Finally, Mme. Claussen is a very attractive person, with a good deal of style and temperament to carry her through such a role as Carmen, or any other task calling for mobility as well as voice.

"Mme. Claussen's numbers included a group of German songs by Brahms, Strauss and Wolf, an aria from 'Le Prophete,' Bizet's 'Pastoral,' a group of Scandinavian songs and a group of English songs. The audience was big and impressive."—St. Louis Republic, April 21, 1915.

"MME. CLAUSSEN DEEPLY IMPRESSES HEARERS."

"Julia Claussen the celebrated contralto, was the evening's soloist; she chose for her first number a group of songs in German by Brahms, Strauss and Wolf. We had the sad 'Feldeinsamkeit,' 'Ständchen' and 'Traum durch die Dämmerung,' the former two by Brahms the other by Strauss; 'Verborgenheit' and 'Er Ist's' by Wolf. To Mme. Claussen goes the palm of giving these songs with a heartfulness and fondness good to listen to.

"Mme. Claussen put a wealth of maternal woe in her singing of the aria from 'Le Prophete,' a deeply genuine inflection that truly moved her hearers. Bizet's 'Pastoral' was offered by way of contrast. The group of songs in her own Scandinavian tongue, pleased immensely."—St. Louis Daily Globe Democrat, April 21, 1915.

ELEONORA

DE CISNEROS

Management: Antonia Sawyer, 1425 Broadway, N. Y.

In
AMERICA
Entire Season

Phoenix Music.

Assisted by Helena Munn Redewill, organist, and J. A. Westervelt, baritone, the Lyric Club, of Phoenix, Ariz., gave its first concert of its first season on Monday evening, May 3. Under the direction of William Conrad Mills the club sang "Come Dance and Sing" (Frieda Peycke), "Nymphs' Chorus" from "Psyche" (Thomas), "Indian Mountain Song" (Cadman), F. Rees' arrangement of the "Blue Bells of Scotland," "Cradle Song" (Brahms), "Frog's Singing School" (Bartlett), and three choruses with organ, "List the Cherubic Host" from Gaul's "Holy City," the Russian national hymn, and the "Pilgrims' Chorus" from "Tannhäuser."

After declaring that there was room for no adverse criticism, the Arizona Gazette states: "The ensemble is remarkably good and the tonal effects surprisingly attractive. Perfect attack, intelligent shading, good enunciation and an abundance of reserve power featured their every effort last night. Each number was a gem, and it was hard to say which won the greater measure of approval." The same paper also says: "In this club Phoenix finds one of its greatest and most attractive musical assets." Other sources of information state that under Mr. Mills' guidance the club has reached a state of perfection that can come only from careful study and diligent practice, and as such won the warm praise of the audience, which occupied every seat, so that many were compelled to stand.

Members of the chorus who were heard in solo numbers were Mrs. Arthur Gibbons Hulett and Mrs. W. Raymond Battin.

Mr. Mills, who has done much for the advance of music in Phoenix, presented Charles Wakefield Cadman and the Princess Tsianina Redfeather in a song recital in February, when the Lyric Club rendered able assistance. With the exception of four numbers, the entire program was made up of compositions by the gifted American, Charles Wakefield Cadman. It was a most interesting program, delightfully rendered and greatly enjoyed by the audience.

Gatti-Casazza Sails.

The upper photograph shows Giulio Gatti-Casazza and Frances Alda (Mrs. Gatti-Casazza) on steamer Ancona just before the former sailed from New York, Tuesday, May 4. Mme. Alda will remain in this country this summer, having taken a home on Long Island for the warm season.

In the lower picture are shown, bidding Giulio Gatti-Casazza "bon voyage" and "au revoir," front row, left

to right: Vincenzo Reschiglian, baritone; Rosina Galli, prima danseuse; Mlle. Galli's mother; Giovanni Martinelli, tenor, all of the Metropolitan Opera Company. Second row: Luca Botta, Metropolitan Opera tenor, and William Thorner, the New York vocal teacher.

Busoni-Lewing Reception.

There was a large attendance at Adele Lewing's reception to Mme Ferruccio Busoni, in the former's handsome new studios, Carnegie Hall, New York, Friday afternoon, May 7. The charming and accomplished wife of the great pianist was accompanied by her son, the artist, Benvenuto Busoni, and the spacious studio, decorated with lilacs and jonquils, was the scene of festively arrayed women and men. Mme. Lewing, with her young daughter, Senta Lewing, made every one feel at home, and the company lingered until late in the evening, although it was an afternoon affair.

Among invited guests were: Dr. and Mrs. Thomas C. Hall, Mmes. Minnie E. Phillips, Douglas Robinson, Frederic Frelinghuysen, Robert Winthrop, Murray W. Dodge, Whitney, Arthur Terry, Pierre Mali, Underwood Johnson, Dana Gibson, Edward M. Bowman, Estey, H. Wolfsohn, Spencer T. Driggs, Chancellor and Mrs. McCracken, Frida Wormser, Jefferson Seligman, Isaac Rice, Dr. and Mrs. Mittendorf, Dr. Wesley Wait, John Stemme, Mr. and Mrs. Richard Aldrich, Mr. and Mrs. Gabrilowitsch, Mrs. Willeke, Louise Homer, Melanie Kurt, Leo Schulz, Paul Listemann, Olive Mead, Lillian Littlehales, H. von Ende, Mr. and Mrs. Edmund Severn, Mrs. Lilienthal, L. Marum, Mr. Reidemeister, John Kuehl, Mrs. August Roebbelen, Richard Arnold, Amy Fay, Mr. and Mrs. Heinrich Meyn, Elinor Comstock, Genevieve Bisbee, Eva Emmet Wycoff, Bianca Holley, John Brown, Mr. Henkel, Mr. and Mrs. F. W. Riesberg.

Hungry Club's 437th Dinner.

Any organization might pride itself on the program which the Hungry Club offered members and guests Saturday evening, May 8, at its 437th banquet, given in the attractive Japanese room of Bustanoby's Restaurant, Broadway and Sixtieth street, New York. Marcella Spencer, a lyric soprano, sang six songs in admirable voice and with fine interpretation. Aldo Ricci, a young violinist still in his "teens," just returned from study abroad, played exquisitely a group of violin selections, and Charles Febre, tenor, was heard to advantage in Italian songs. The accompanists were Florence Jewell, Umberto Lombardi and Morris Baer.

MR. AND MRS. GATTI-CASAZZA (MME. ALDA).
Photo by the Bain News Service, New York.



Photo by the Bain News Service, New York.
"AU REVOIR," GATTI-CASAZZA.



Dr. Karl Muck

Conductor of the Boston Symphony Orchestra, and one of the most distinguished musicians now living, who is crossing the Continent for a series of twelve concerts at the Panama-Pacific Exposition, writes as follows of the

Mason & Hamlin PIANOS:

Dear Sirs:—It is a pleasure to me to tell you that one of the real musical delights of my stay in America has been the intimate acquaintance I have made with your pianos.

My visit to your factory and the demonstration there given me of your unique system of pianoforte construction have convinced me of the ideally high standard you have set before you, while my experience with your pianos at my home as well as on the concert stage has proved to me how completely you have attained that artistic ideal. Their beautiful tone, which no adjective can adequately describe, and their inspiring perfection of mechanism render them noble instruments worthy of the highest place in my esteem.

(Signed)

DR. KARL MUCK

FOUNDED JANUARY, 1880



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THE MUSICAL COURIER EXTRA
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THE MUSICAL COURIER IS IN RECEIPT OF AN OFFICIAL COMMUNICATION FROM THE GERMAN IMPERIAL EMBASSY AT WASHINGTON WARNING MUSICIANS NOT TO EMBARK FOR EUROPE ON ENGLISH OR ALLIED SHIPS TRAVELING THE WAR ZONE, AS THEY ARE IN DANGER FROM THE GERMAN SUBMARINES.

All the Paris theatres except the Grand Opéra now are open.

Boston's orchestra, one hundred strong, left that city last Sunday for San Francisco to fill their engagement at the Panama-Pacific Exposition.

"Carmen" is to be done into moving pictures, and Geraldine Farrar will pose as the film heroine. Thus are the usefulness and the profits of opera singers enhanced materially in these practical days.

At the "Fledermaus" performance in the Metropolitan Opera House, held last Saturday for the benefit of the German Red Cross, the directors of the Opera requested that no German flags be displayed and no German national airs sung or played, owing to the feeling in the community on account of the Lusitania catastrophe.

Nothing daunted by the fate of the Lusitania, Riccardo Martin, the tenor, sailed for Europe last Saturday aboard the Patria, declaring that he would take a sportsman's chance on the security of the trip. His many admirers in this country will wait with anxiety until they hear news of Martin's safe arrival abroad.

A novel scheme is that of the piano teachers of Salt Lake City, who have combined in raising a guarantee fund to bring Alberto Jonas to their city for two months this summer in order to hold a pedagogic piano playing course for the benefit of the Salt Lake City instructors and their pupils. Jonas' splendid Berlin reputation as a teacher and concert player makes the move of the Western musicians as wise as it is original.

Charles Klein, the playwright, one of the victims of the attack on the Lusitania, was a brother of Hermann Klein, the London vocal pedagogue who formerly resided in New York, and of Manuel Klein, the comic opera composer and at one time orchestra leader at the Hippodrome. Among Charles Klein's earlier works were the librettos for several light opera scores written by John Philip Sousa, one of which, "El Capitan" achieved striking success in America and England.

Following the recommendations of an advisory committee composed of professional musicians representing Harvard, Boston University and the Boston Symphony Orchestra, the regular School Committee of Boston, at a meeting last week voted to adopt a new music system for use in the Boston public schools. The report of the special committee has been the result of eight months of inspection and study. It has been claimed that the system for music study in the Boston schools has not been up to the standard set in the schools of many other cities, and it now is proposed, starting with next season, to begin a new course of study for the pupils which has been arranged by the same committee that has been studying the situation in Boston for the past eight months. Those who assisted in the investigation

were Professor Davison, of Harvard; Thomas Surette, author of the music text books in use at Harvard; John Marshall, professor of music at Boston University and organist of the Boston Symphony Orchestra; Mabel Daniels, composer; Percy Atherton, of Harvard, and Daniel Bloomfield, director of the Boston Music School Settlement.

Credit where credit is due, and a large measure of it should go to Mortimer Wiske, in his musical capacity, and Thornton W. Allen, in his executive capacity, for the very pronounced success of the big musical festival held last week in Newark, N. J. The programs and soloists were of an exceptional order and the handling of the vast crowds was exemplary. The enthusiasm of the Newark music lovers remains vital as an aftermath of the festival, and it seems not unlikely that hereafter the event will be made a permanent feature of musical life in New York's energetic sister community.

On Monday afternoon of last week seven Boston conservatory students played there in the contest for the Mason & Hamlin \$1,000 prize piano which is offered annually by that firm. Howard Monroe Goding, member of the senior class, won the prize. The judges were Dr. Karl Muck, Ernest Schelling and Wallace Goodrich. The other contestants were Misses Esther Wedgardh, Marion Leach, Alice Allen, Myrtha Gunderson and Messrs. Joe Carr and Stanley Schaub. The prescribed selections played by the participants included Beethoven's E major sonata, Liszt's D flat major etude and Chopin's C minor etude.

QUIT PADEREWSKI FUND.

Count Alexander Benckendorff, the Russian Ambassador to Great Britain; Countess Benckendorff, and Rudyard Kipling have withdrawn their patronage from the Polish Relief Fund organized by Ignace Paderewski, the pianist, and for whose furtherance he now is in America. The reasons for the withdrawal are given as being due to statements in an appeal through the press, which the Ambassador, his wife, and the celebrated author regard as reflecting on the Russian policy and army. The objectionable passages read as follows:

"Let us try to bring this Polish tragedy closer to our mind's eye. We have only to imagine Great Britain vanquished and divided between three powers, shackled, free no longer in speech or religion. She ceases to be a State, yet remains a nation, passionately devoted to the remembrance of her past, to faith in her future.

"Suddenly the three powers, who have remained at peace only because they dared not let the captive go, turn upon one another, and on her very body engage in mortal combat. The Poles have to bear it.

"There is a ray of light on the picture. When peace comes Poland will be free; Russia has promised it, and she will keep her word."

When Paderewski arrived in America recently he announced that part of his plan to raise money for the succor of the Poles was to go to San Francisco and ask the directors of the Exposition to donate a day's receipts to the Polish Relief Fund.

In connection with this matter, the Philadelphia Public Ledger of recent date writes as follows:

It is—literally—disconcerting to learn from the pianist that it is not his intention to play the piano at all while among us. It is hoped that the Polish virtuoso will see a great light, and forthwith amend his attitude.

For Mr. Paderewski reads his title clear to popular esteem primarily on his magnificent attainment as a musician. The public acknowledges the artist's estimable character as a man, but it wants to hear him play, and is not particularly interested in his appearance as a speaker or in his literary dissertations. Let him put his chief talent at the service of his land. If he desires to raise a fund for relief of his afflicted countrymen, why should he not employ the eloquent appeal of the piano to move the hearts and loosen the purse-strings of the susceptible?

HOMMAGE À SAINT-SAËNS.

Camille Saint-Saëns, the oldest famous composer in the world, was to have landed in New York yesterday, May 11, from the French steamer, "Rochambeau," as the *MUSICAL COURIER* went to press.

One can hardly look at this venerable musician without an emotional thrill. He has been a contemporary of Berlioz, Gounod, Rossini, Verdi, Brahms, Wagner, Schumann, Mendelssohn, Rubinstein, Liszt and a host of other departed men of fame. When he was a boy, Chopin was at work, Poe was a struggling journalist and Abraham Lincoln a rough hewn countryman educating himself as best he could.

Yet the genial French composer carried his eighty years very lightly when he boarded the steamer to make the first half of his little jaunt to California to play the piano and conduct an orchestra at the Panama-Pacific Exposition. Could Shakespeare have found a better example of the old Adam of his "As You Like It"?—

Though I look old, yet I am strong and lusty;
For in my youth I never did apply
Hot and rebellious liquors in my blood,
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly; let me go with you;
I'll do the service of a younger man
In all your business and necessities.

There is no elixir of youth, such as the medieval philosophers sought. Moral rectitude and a temperance in all things can alone preserve the physical and mental health and vigor of a man to the age of four score years. If for no other reason than to pay respect to old age crowned with the halo of youth, we must rise and salute Camille Saint-Saëns.

And when we remember that he was a symphony composer sixty-four years ago, and that as long ago as 1896 Paris celebrated the fiftieth anniversary of his first appearance as a concert pianist, our admiration is still further increased for this greatest and most famous of living French musicians.

Since his first concert in 1846, Saint-Saëns has visited many lands and received the homage of three continents. Yet his music has traveled farther than himself. Every concert room in the world has heard some of his lovely melodies and will hear them often again; for these melodies wear well. They are free from excesses and sensational effects which surprise but which soon grow tiresome. His music is but the artistic expression of his own sane, moderated, intellectual and refined life and character.

In every branch of music he has won the admiration of the world. Shall we say that his piano concertos are his finest works? Well, his violin concertos are equally great. Does his splendid contrapuntal skill best show itself in his oratorios? Not to greater advantage than in his superbly constructed chamber works. And when we recall his great and imposing symphonies, his weirdly humorous "Danse Macabre," his exquisitely melodious "Le Rouet d'Omphale," we feel that he is truly greatest as an orchestral composer, until we remember such a magnificent opera as "Samson and Delilah."

Liszt considered him a brilliant and commanding pianist, and for seventeen years he was one of the leading organists of Paris and added renown to the musical services of La Madeleine Church.

In addition he has written several volumes of essays and reviews on musical subjects. Twelve years ago, at the age of sixty-eight, he published an antiquarian volume on the "Lyre and Ancient Cithara." He finds time, too, for his beloved hobby, astronomy. He has one admirable quality which many great men lack, and that is modesty. He is always genial, kind, humorous, approachable. Of late his name has appeared very often in the newspapers on account of his severe criticism of Germany and the present conflict. He never has forgiven Richard Wagner for his unnecessary and unworthy exaltation over the humiliation of France in 1871, and he

makes no attempt to conceal displeasure at what he considers wrong in Germany's conduct of the present war.

It is a consolation to the musical world, however, to know that the beautiful melodies of Saint-Saëns will outlive the bitterness and turmoil of this ghastly war.

Saint-Saëns may yet live to be the honored guest of Germany. His music certainly will cross the Rhine when all the new made graves of today are green with untrodden grass and bright with wild flowers, and when the roaring guns are silent in rust.



Photo by Bain News Service, New York.
CAMILLE SAINT-SAËNS.

Art is international, and Saint-Saëns belongs to the world.

"PETE HAS THE MUMPS."

The attached amusing anecdote concerning John McCormack and one of the songs in his repertoire, comes via the Boston Transcript and therefore is doubly significant:

Not long ago, two successive issues of the *Denver Daily News* contained the two bits of news reprinted below. Each speaks for itself and together both speak the more absurdly and amusingly. The first, with a conspicuous headline, "A Mississippi Girl Writes McCormack Song," ran as follows:

"John McCormack, one of America's foremost soloists, whose golden tenor voice is regarded by many critics as infinitely sweeter than that of Caruso, will soon present a new selection, the words and music of which were written by a Mississippi girl.

"'Pete Has the Mumps' is the catchy title of the new song, and it was written by Janie Sexton Holme, wife of a prominent Denver attorney, and daughter of Mr. and Mrs. J. S. Sexton, of Hazlehurst. Mr. McCormack has accepted the song for his repertoire, also purchasing the copyright. . . . The adoption of Mrs. Holme's latest musical effort by a vocalist of such celebrity as John McCormack is a fitting recognition of her talents, and insures for this sweet and winsome young woman a permanent place in the musical world."

The second bore a much less conspicuous headline, "Reporter Got Mixed Up on the Title of a Song," and proceeded:

"An absurd error appeared in the local columns of the *Daily News* yesterday relative to a song written by Janie Sexton Holme, a Mississippi woman now residing in Denver. The title of the song was given as 'Pete Has the Mumps,' and it was stated that the selection has been purchased by John McCormack, one of America's foremost tenors, to be added to his repertoire.

"It is difficult to imagine this talented young woman writing a song and giving it that ridiculous title—fully as ridiculous as imagining John McCormack rendering that sort of a selection. The composition in question was a setting to music of Richard Le Gallienne's exquisite poem, 'She Is Somewhere in the Sunlight,' and the error was due to the fact that in a telegram to her father, Hon. J. S.

Sexton, announcing that Mr. McCormack had purchased the song, Mrs. Holme added the sentence, 'Pete has the mumps.' It so happens that 'Pete' is the nickname of her husband, a prominent Denver attorney. The reporter who handled that story didn't happen to be a musical highbrow, and after scanning the telegram, assumed that the title of the song was 'Pete Has the Mumps.'"

STEINERT CONCERT SERIES.

Albert Steinert of the firm of M. Steinert & Sons Company, announces a series of four concerts for Worcester, Mass., and Providence, R. I., during the season of 1915-1916. On November 9, Margarete Matzenauer, dramatic soprano of the Metropolitan Opera Company, and Edouard Ferrari-Fontana of the same company, will give a concert at Providence. The following evening they will give a similar recital at Worcester. Maria Gay, contralto, and Giovanni Zenatello, tenor, will sing at Worcester on December 6 and on the 7th at Providence. The third concert in the series will be at Worcester on January 3 and Providence, January 4, the artists being Elizabeth van Endert, soprano, and Percy Grainger, pianist and composer. The final concerts will be January 24 at Worcester and January 25 at Providence when Kathleen Parlow, violinist, and Yolanda Mero, pianist, will provide the program. With such excellent artists on the personnel, the series cannot fail to be of great interest.

BALTIMORE IS MUSICAL.

The *Baltimore News* says of its city: "It is apathetic in its musical attitude." Baltimore, as a matter of fact, is very musical, but the trouble with the place is its reactionary, musical influence exerted by some persons who not only are incapable of progress themselves, but also object to its manifestation in any one else. If a clean sweep were made and the bars to advancement removed by putting new material in the place of that which is inefficient, there is no reason why Baltimore should not take its place with the most energetic and enterprising of our American musical cities. Tradition is a good thing in its way, but it must not get in the way of good things.

A PERTINENT REMARK.

Musical Canada, in its May issue, quotes a pertinent remark about American art made by the late director of the Museum of Art in New York:

"Sir Caspar Purdon Clarke, in referring to art in America, felt it necessary to modify his remarks when he said, 'The American capacity to excel artistically is remarkable. When the proper atmosphere has been created here, fewer eminent American artists will feel it necessary to live on the other side of the ocean.'" Musical Canada comments: "May not these remarks, made by Sir Caspar to American painters, apply also to American composers? If true, we need no longer wonder why American music is as yet, without any special distinction."

THE HUNGRY CLUB.

No, dear Deborah, the Hungry Club is not made up of American composers. It is an organization of mixed membership which has musical entertainments from time to time, and dines very well indeed. The other evening the organization gathered at Bustanoby's and held its 437th meeting. You should know, Deborah, that the average American composer of good music, no matter what his age, does not succeed in obtaining 437 dinners.

CANNOT APPEAR IN VAUDEVILLE.

True to its mandate of a few weeks ago that its artists are not to appear in vaudeville, the Metropolitan Opera objected to Leon Rothier's accepting the two-a-day contract and therefore the Palace Theatre, where the singer was to appear next week, announces the cancellation of his engagement.

BOSTON'S OPERATIC SITUATION.

The operatic situation in Boston still remains largely a matter of conjecture as far as the public is concerned. With its dissolution positively at hand now it is expected that the Boston Opera Company will file a voluntary petition in insolvency. The only possibility of a reorganization will be an offer of general support from the public of Boston. Although there are several agencies at work trying to bring about this public support, it is understood that nothing of value has as yet been accomplished, and the chances remain very poor that a rescue can be effected at present.

Among items that await settlement in the affairs of the company are contracts with singers, orchestral players, and members of the business staff, for in accordance with plans laid three years ago, these contracts were supposed to be in effect until the present spring. One year of the time was not fulfilled, since the directors decided to disband the company and cancel all engagements last fall. The Boston Opera House and the Boston Opera Company are two distinct institutions. Eben D. Jordan, owner of the opera house, also is president of the opera company, and he permitted the company to use the opera house free of charge.

One of the most serious handicaps affecting Bos-

ton's chance of again having her own opera company will be the sale of scenery and scenic properties now contained in the opera house. It is estimated that several hundred thousand dollars was spent for the scenery alone, and it is to be seriously regretted that this loss, which would mean so much to the starting of a new company, must be sustained, especially as the scenery would not be suitable to every other house in the country. The only stage it will fit is the Metropolitan Opera House in New York, and it is to be supposed that that organization already is amply supplied with scenery.

In the meantime, the Shubert theatrical firm has obtained a lease on the house.

There will be a three weeks' season of opera at the Boston Opera House, given by the Metropolitan Opera Company, starting April 3, 1916, the last three weeks in Lent. It is hardly the best time for entertainment projects in Boston. Plans are in progress to get up a subscription list for these performances. During Holy Week it is intimated that "Parsifal" will be given on Good Friday evening.

Contrary to the report that the Chicago Opera Company will also give a short season of opera in Boston, beginning January 24, statement is made by Bernhard Ulrich, the business manager of that organization, that the company will not visit Boston during the 1915-16 season.

PLANS OF GABRILOWITSCH.

It is good news to learn that Ossip Gabrilowitsch will remain in this country the summer, and is to resume his concert work early in the fall. He already is engaged for appearances with the Boston Symphony Orchestra, the Philharmonic Society of New York, the Cincinnati Orchestra, the Chicago Orchestra and the Philadelphia Orchestra, while his recitals will take him as far west as the Pacific Coast. In addition to his individual appearances, a number of joint recitals will be given with Clara Gabrilowitsch, contralto, whose return to this country after several years' absence has been marked by pronounced artistic success. Mr. Gabrilowitsch likewise will be heard again jointly with Harold Bauer, with whom he played in New York a few weeks ago.

Among Gabrilowitsch's noteworthy engagements of the season just closed was an appearance in Cleveland as soloist with the Philharmonic Society of New York. "Personally speaking," wrote Wilson G. Smith, in the Cleveland Press, "I have heard the Chopin concerto played many times, but never more satisfactorily than on this occasion. Gabrilowitsch infused the work with a splendidly balanced proportion of red blood and blue; the red blood of vital fire and the blue blood of aristocratic refinement. Virile without robustness, and subtly temperamental without the mawkishness of sentimentality. So far as technic goes, it was infallibly scintillating. Years have added to this supremely endowed artist's stature a rare coordination of temperamental refinement and finely poised mentality."

Gabrilowitsch will open his New York season early in November. A series of historical recitals is among his plans.

REMARKABLE FREE MUSIC.

The Humanitarian Cult, a very original and most successful charitable organization started by M. E. Appelbaum, has been holding meetings all winter at which excellent musical programs were offered under the direction of Max Liebling. The final meeting is to take place at Carnegie Hall, May 19, with Albert Spalding, David Bispham and Eva Gauthier to assist. The speakers of the occasion will be Hon. Alex Del Mar, president of the Latin-American Chamber of Commerce; Thomas Mott Osborne, warden of Sing Sing, and Mischa E. Appelbaum, the founder of the Humanitarian Cult. Its purpose is to inspire each member to undertake

the personal supervision of one poor family and to render to it such assistance as he cares to bestow. There are no dues to the Cult, it has no found, and anybody and everybody may join without formality of any kind.

The Carnegie Hall concert is absolutely free, and those desirous of attending need only send a stamped envelope to M. E. Appelbaum, 1790 Broadway, New York.

JURORS OF LIBERAL ARTS.

At the Panama-Pacific Exposition the Jurors of Liberal Arts, forming the International Jury of Awards, is made up as follows:

Ernesto Nathan, mayor of Rome, Italy, chairman.
George W. Stewart, director of music, Panama-Pacific International Exposition, vice-chairman.

Henry Dreher, of the firm of B. Dreher's Sons Company, of Cleveland, Ohio. 1028 Euclid Avenue, Cleveland, Ohio.

Carl Hein, director of New York College of Music. New York City, New York.

Adolph Rosenbecker, concertmaster of San Francisco Symphony Orchestra, San Francisco, California.

S. H. van Geuns, representing Netherlands.

Dr. Hugo Lieber, representing Germany.

There are thirty-seven musical instruments in the group representing that section. The duties of the Jury started on May 3 and will be completed May 23, the Superior Jury making the official awards and announcing them in June.

DIPPEL'S WRESTLING CARNIVAL.

A wrestling carnival of the kind held frequently in Europe will take place in New York end of this month and one of its managers will be Andreas Dippel. When asked by a MUSICAL COURIER reporter as to the truth of the published report to that effect he said: "Yes, I am interested actively in the venture. I am first and foremost a manager purveying to the public pleasure, and shall endeavor to give them what they desire. There will be general interest in this wrestling carnival conducted along original lines. The sport will be clean and honest. For next season I have in view a new comic opera of an exceptionally high order. I am endeavoring to secure the Casino or some other theatre directly on Broadway for the enterprise."

WHAT CONGREVE WROTE.

We have never yet found an edition of Congreve's works in which the famous line at the beginning of "The Mourning Bride" was not printed thus: "Music hath charms to soothe a savage breast."

Yet, strange to say, no line is more frequently misquoted. Most persons think that Shakespeare is the author of it. We have a volume on the table now in which the line is given thus: "Music hath charms to soothe the savage breast."—John Dryden. The book is called "Music in Poetry and Prose." It is compiled by Ada Ingpen and published by David McKay at Philadelphia. It contains a great number of mistakes, though there are very few such blunders as are to be found in the Congreve line, which is credited to John Dryden.

We are told that Bartlett's "Dictionary of Familiar Quotations" also has "hath" and "the" instead of "has" and "a."

Even Brewer's "Dictionary of Phrase and Fable," which is usually so correct and reliable, gives: "Music hath charms, etc.; Congreve's 'Mourning Bride.'"

There are dictionaries that are correct and which have been compiled by editors who took the trouble to verify a quotation by comparing it with a good edition of the work from which it is quoted. Such a work is "Cyclopedia of Practical Quotations," published by the Funk & Wagnalls Company. In that volume Congreve is correctly quoted. But the average dictionary of quotation is nothing but a compilation easily made from other works of the same kind. That is why a mistake in an early compilation is repeated in all the succeeding dictionaries compiled from it.

If any of our readers will take the trouble to examine a volume of Congreve's works he will find the first line of "The Mourning Bride" to be: "Music hath charms to soothe a savage breast."

We shall be grateful to any one who will give us the publisher and the date of a volume of Congreve in which the famous line is printed as follows: "Music hath charms to soothe the savage breast."

This may seem unimportant.

KAISER WILL SEND SINGERS' PRIZE.

The daily newspapers print the following, via wireless to Sayville, L. I., showing that Kaiser Wilhelm finds time for the fine arts even in this stern period of his life:

Among the items given out today by the Overseas News Agency was the following:

"Emperor William's gift to the Northeastern Singing Society, for the festival to be held in Brooklyn, is now ready. It is a large silver and gold plated shield of honor, rich in relief form, prepared from designs drawn by Prof. Otto Rohloff. It represents Apollo playing a harp. The picture is surrounded by the American and German coats of arms, and also bears a picture of the emperor. Because of the danger of capture by a hostile ship, only an inexpensive duplicate has been sent to the United States, and the original gift will not be sent until peace is concluded."

SPALDING TO TOUR SWEDEN.

Albert Spalding, the American violinist, has just received a cable from a well known manager in Sweden requesting that he go there this summer for a series of twenty-five concerts which were booked over a year ago. This manager states that everything points towards a fine concert season, and requests that Spalding arrive in Sweden by the end of August. He also has an opportunity to play in South America, and was on the verge of acceptance when the Norwegian manager cabled. Spalding probably is the only American artist to receive a contract for a series of concerts abroad this summer. He expects to sail about the first of August, returning about middle of September in order to complete his plans for next season here.

SIXTY-FIVE YEARS AGO.

In Sartain's Magazine for June, 1850, published at Philadelphia, we found this romance written by Frederika Bremer:

There was once a poor and plain little girl, dwelling in a little room in Stockholm, the capital of Sweden. She was a poor little girl indeed then; she was lonely and neglected, and would have been very unhappy, deprived of the kindness and care so necessary to a child, if it had not been for a peculiar gift. The little girl had a fine voice, and in her loneliness, in trouble or in sorrow, she consoled herself by singing. In fact, she sung to all she did; at her work, at her play, running or resting, she always sang.

The woman who had her in care went out to work during the day, and used to lock in the little girl, who had nothing to enliven her solitude but the company of a cat. The little girl played with her cat, and sang. Once she sat by the open window and stroked her cat and sang, when a lady passed by. She heard the voice, and looked up and saw the little singer. She asked the child several questions, went away, and came back several days later, followed by an old music master, whose name was Crelus. He tried the little girl's musical ear and voice, and was astonished. He took her to the director of the Royal Opera at Stockholm, then a Count Puhe, whose truly generous and kind heart was concealed by a rough speech and a morbid temper. Crelus introduced his little pupil to the Count, and asked him to engage her as "élève" for the opera. "You ask a foolish thing!" said the Count gruffly, looking disdainfully down on the poor little girl. "What shall we do with that ugly thing? See what feet she has! And then her face! She will never be presentable. No, we cannot take her! Away with her!"

The music master insisted, almost indignantly. "Well," exclaimed he at last, "if you will not take her, poor as I am, I will take her myself, and have her educated for the scene; then such another ear as she has for music is not to be found in the world."

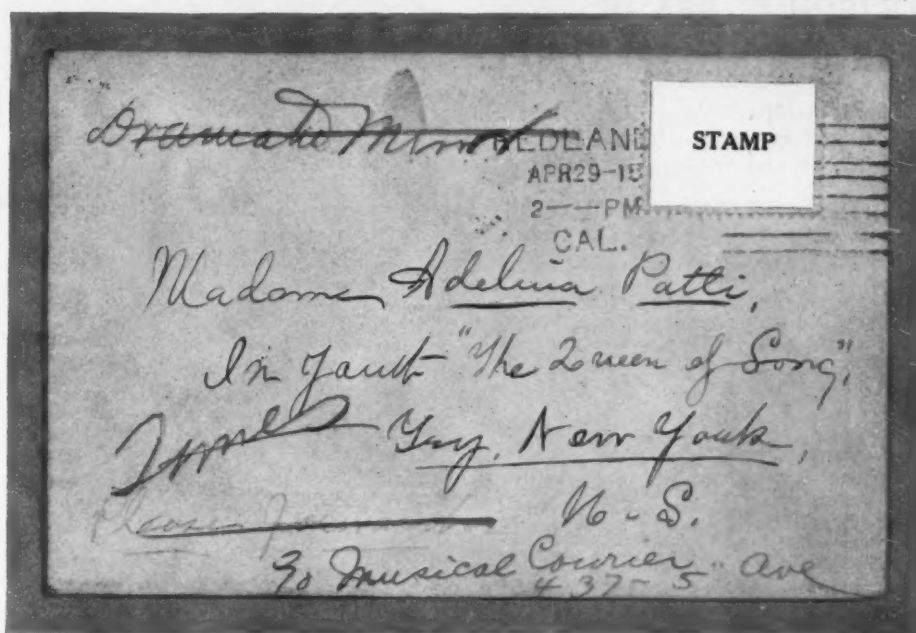
The Count relented. The little girl was at last admitted into the school for élèves at the opera, and with some difficulty a simple gown of black bombasin was procured for her. The care of her musical education was left to an able master, Albert Berg, director of the song-school of the opera.

Some years later, at a comedy given by the élèves of the theatre, several persons were struck by the spirit and life with which a very young élève acted the part of a beggar girl in the play. Lovers of genial nature were charmed, pedants almost frightened. It was our poor little girl, who had made her first appearance, now about fourteen years of age, frolicsome and full of fun as a child.

A few years still later, a young debutante was to sing for the first time before the public in Weber's "Freischütz." At the rehearsal preceding the representation of the evening, she sang in a manner which made the members of the orchestra once, as by common accord, lay down their instruments to clap their hands in rapturous applause. It was our poor, plain little girl here again, who now had grown up and was to appear before the public in the role of Agatha. I saw her at the evening representation. She was then in the prime of youth, fresh, bright and serene as a morning in May, perfect in form—her hands and arms peculiarly graceful—and lovely in her whole appearance through the expression of her countenance, and the noble simplicity and calmness of her manners. In fact she was charming. We saw not an actress, but a young girl full of natural geniality and grace. She seemed to move, speak, and sing without effort or art. All was nature and harmony. Her song was distinguished especially by its purity, and the power of soul which seemed to swell her tones. Her "mezzo voce" was delightful. In the night scene where Agatha, seeing her lover come, breathes out her joy in a rapturous song, our young singer, on turning from the window, at the back of the theatre to the spectators again, was pale for joy. And in that pale joyousness she sang with a burst of outflowing love and life that called forth not the mirth but the tears of the auditors.

From that time she was the declared favorite of the Swedish public, whose musical taste and knowledge are said to be surpassed nowhere. And year after year she continued so, though after a time her voice, being overstrained, lost somewhat of its freshness, and the public, being satiated, no more crowded the house when she was singing. Still, at that time, she could be heard singing and playing more delightfully than ever in Pamina (in "Zauberflöte") or in "Anna Bolena," though the opera was almost deserted. (It was then late in the spring, and the beautiful weather called the people out to nature's plays.) She evidently sang for the pleasure of the song.

By that time she went to take lessons of Garcia, in Paris, and so give the finishing touch to her musical education. There she acquired that warble in which she is said to have been equalled by no singer, and which could be com-



POST OFFICE CURIOSITY.

The accompanying illustration is the reproduction of a photograph made by the MUSICAL COURIER of

pared only to that of the soaring and warbling lark, if the lark had a soul.

And then the young girl went abroad and sang on foreign shores and to foreign peoples. She charmed Denmark, she charmed Germany, she charmed England. She was caressed and courted everywhere, even to adulation. At the courts of kings, at the houses of the great and noble, she was feasted as one of the grandees of nature and art. She was covered with laurels and jewels. But friends wrote of her, "In the midst of these splendors she only thinks of her Sweden, and yearns for her friends and her people."

One dusky October night, crowds of people (the most part, by their dress, seeming to belong to the upper classes of society) thronged on the shore of the Baltic-harbor at Stockholm. All looked toward the sea. There was a rumor of expectance and pleasure. Hours passed away and the crowd still gathered and waited and looked out eagerly toward the sea. At length a brilliant rocket rose joyfully, far out at the entrance of the harbor, and was greeted by a general buzz on the shore. "There she comes! there she is!" A large steamer now came thundering on, making its triumphant way through the flocks of ships and boats lying in the harbor, toward the shore of the "Skeppsbro." Flashing rockets marked its way in the dark as it advanced. The crowds on the shore pressed forward as if to meet it. Now the leviathan of the waters was heard thundering nearer and nearer, now it relented, now again pushed on, foaming and splashing, now it lay still. And there, on the front of the deck, was seen by the light of lamps and rockets, a pale, graceful young woman, with eyes brilliant with tears, and lips radiant with smiles, waving her handkerchief to her friends and countrymen on the shore.

It was she again—our poor, plain, neglected little girl of former days—who now came back in triumph to her fatherland. But no more poor, no more plain, no more neglected. She had become rich; she had become celebrated; and she had in her slender person the power to charm and inspire multitudes.

Some days later, we read in the papers of Stockholm, an address to the public written by the beloved singer, stating with noble simplicity that, "as she once more had the happiness to be in her native land, she would be glad to sing again to her countrymen, and that the income of the operas in which she was this season to appear, would be devoted to raise a fund for a school where élèves for the theatre would be educated to virtue and knowledge." The intelligence was received as it deserved, and of course the opera house was crowded every time the beloved singer sang there. The first time she again appeared in the "Sonnambula" (one of her favorite roles), the public, after the curtain was dropped, called her back with great enthusiasm, and received her, when she appeared, with a roar of "hurrahs." In the midst of the burst of applause a clear, melodious warbling was heard. The hurrahs were hushed instantly. And we saw the lovely singer standing with her arms slightly extended, somewhat bowing forward, graceful as a bird on its branch, warbling, warbling as no bird ever did, from note to note—and on every one a clear, strong, soaring warble—until she fell into the *réturnelle* of her last song, and again sang that joyful

an envelope received at these offices last week containing a letter for Adelina Patti. The queer document was forwarded by the MUSICAL COURIER to the celebrated songstress.

and touching strain: "No thought can conceive how I feel at my heart."

She has now accomplished the good work to which her latest songs in Sweden have been devoted, and she is again to leave her native land to sing to a far remote people. She is expected this year in the United States of America, and her arrival is welcomed with a general feeling of joy. All have heard of her whose history we have now slightly shadowed out—the expected guest, the poor little girl, of former days, the celebrated singer of nowadays, the genial child of nature and art is—Jenny Lind!

Jenny Lind, who was thirty years of age in 1850, stayed nearly two years in America, winning \$100,000 and a husband—Otto Goldschmidt—whom she married at Boston in 1852. Her manager was P. T. Barnum, to whom elephants, zebras, female acrobats and queens of song were all the same, provided they made money for the management.

From 1885 until her death in 1887, Jenny Lind lived in England, where her husband was conductor of the Bach Choir. In 1894 a medallion to the memory of Jenny Lind was placed on the ancient walls of Westminster Abbey.

Jenny Lind died in 1887, aged sixty-seven. Otto Goldschmidt, her husband, died in 1907, aged seventy-eight. Manuel Garcia, her teacher, died in 1906, aged 101. P. T. Barnum, her manager for the American tour, died in 1891, aged seventy-one.

There are very few of those still living who heard Jenny Lind in the Castle Garden, now the old Aquarium, Battery place, New York, September 11, 1850. But some of the older men recall the excitement among the schoolboys when Barnum's band of 130 performers, headed by 700 firemen, made the landing of Jenny Lind a genuine sensation for the amazed Gothamites.

ATLANTA OPERA FIGURES.

According to Max Smith, of the New York Press, the receipts and the attendance of the six seasons given thus far in Atlanta by the Metropolitan Opera Company compare as follow:

Year.	Receipts.	Attendance.
1910.....	\$71,000	27,000
1911.....	53,000	23,500
1912.....	81,000	34,000
1913.....	91,000	36,430
1914.....	95,000	37,289
1915.....	68,000	29,818

"Can music be seen?" asks a Connecticut paper. We wish sincerely that some of it could be seen rather than heard.

PATERSON IS READY FOR GIGANTIC FESTIVAL.

Large Chorus of Mixed Voices, Huge Orchestra
and World Renowned Soloists to Be Heard
May 11, 12 and 13 in the Silk City.

C. MORTIMER WISKE WILL CONDUCT.

Great Interest Centers in Local Pianist.

Paterson, N. J., May 10, 1915.

The Fifth Regiment Armory is all ready, decorations are completed, the monstrous stage has been constructed and the many necessary details attended to, and Paterson music lovers are patiently waiting the opening of the annual three-day music festival here.

Billy Sunday has been the talk of the town for some weeks and even months, but now that the time of the festival has approached, the Paterson crowds are forgetting the evangelist and are turning all eyes on Conductor Wiske and the festival concerts.

The enormous success of the recent Newark festival which Mr. Wiske also directed, has aroused double interest here. Patersonians are determined to outdo Newark, and for this reason additional enthusiasm has been aroused.

This year will be a record one in the Silk City. The audiences promise to be the largest ever recorded here, for in addition to the huge throng of yearly supporters from Paterson and nearby suburbs, a multitude of music lovers is also expected from Newark. The fact that Newark has had a festival, has caused many of the members of the Newark and Jersey City choruses to become much more interested in the events here. As it has been planned to unite Paterson, Jersey City and Newark next year in the largest festival in the world, it is no wonder that each city is interested in the others.

It is expected that a large number of persons will come to Paterson from Newark, Jersey City and New York. The Erie Railroad has made special arrangements so that out-of-towners can return directly after the concerts are over.

The festival concerts will open tomorrow evening, May 11, at 8.15 sharp. The soloists on this occasion will be Anna Case, soprano and Paul Althouse, tenor, both of the Metropolitan Opera Company; Mary Jordan, contralto, formerly of the Century Opera Company, and Henri

Scott, bass, formerly with the Chicago Opera Company, and engaged for the Metropolitan for next season.

On the second night will appear Gertrude Rennyson, soprano, Pasquale Amato, baritone, of the Metropolitan, and Ethel Leginska, pianist.

The soloists for the third night, May 13, will be Marcella Sembrich, the noted soprano; George Dostal, the tenor, and Harold Bender, the local pianist and winner of the Local Soloists' contest.

The program for the three evenings follow:

MAY 11, 1915.

Chorus, Awake the Trumpets.....Handel
Contralto, Aria, La Mort de Jeanne d'Arc.....Bemberg
Tenor, Aria from La Gioconda.....Ponchielli
Orchestra, Hungarian Rhapsody No. 2.....Liszt
Bass, Aria, Le Tambour Major.....Thomas
Soprano, Aria, Mad Scene (Lucia).....Donizetti
Solo and chorus, Recognition of Land.....Grieg
Scene and Prayer, from Cavalleria Rusticana.....Mascagni
Contralto, Aria, Ah! Mon fils.....Meyerbeer
Trio, Faust.....Gounod
Orchestra, Intermezzo, The Jewels of the Madonna.....Wolf-Ferrari
Bass, Wotan's Farewell and Magic Fire Scene.....Wagner
Soprano, Aria from Louise.....Charpentier
Chorus of Revellers.....Gounod

MAY 12, 1915.

Orchestra, Overture in C.....Siegroth
Chorus, Now the Roll of the Drum.....Donizetti
Baritone, Prologue from Pagliacci.....Leoncavallo
Soprano, Aria, Abscheulicher (Fidelio).....Beethoven
Piano, Concerto in D minor.....Rubinstein
Unfinished opera, Loreley.....Mendelssohn
Baritone, Largo al factotum.....Rossini
Orchestra, Andante Cantabile.....Tchaikowsky
Piano, Arabesque on the Blue Danube.....Schulz-Evler
Baritone, Toreador Song (Carmen).....Bizet
March and chorus, Carmen.....Bizet

MAY 13, 1915.

Orchestra, Overture, Der Freischütz.....Weber
Chorus, Hallelujah (Mount of Olives).....Beethoven
Tenor, Aria, Deserto in Terra.....Donizetti
Orchestra—
Valse de Sylphes.....Berlioz
Rakoczy March.....Berlioz
Soprano, Aria from Magic Flute.....Mozart
Chorus, How Sweet the Moonlight Sleeps.....Leslie
Orchestra, Serenade in D.....Volkman
Soprano, Aria from Traviata.....Verdi
Local artist—To be selected.
Tenor, Aria, O Paradiso.....Meyerbeer
Soprano, Parla Valse.....Arditi
Chorus, Love and Spring.....Weinzierl

In next week's issue of the MUSICAL COURIER will appear a detailed and specially illustrative review of the Paterson festival concerts. T. W. ALLEN.

Music in Stockholm.

Stockholm, March 20, 1915.

Teresa Carreno appeared recently in Stockholm, playing Tchaikowsky's B flat minor piano concerto, Chopin's in E minor, and several solo selections.

John Forsell made fifteen appearances at the Stockholm Opera during March. He now is in Berlin (at the Royal Opera), but will return here during May for six appearances.

Tullio Voghera conducted several symphony concerts successfully.

Mme. Cahier, the American singer, made a tremendous hit here at the Royal Opera as Carmen and Ortrud. From here she went to the Copenhagen Opera, but will return to us in May. Her Ortrud has not been surpassed here in many years. The royal box was occupied at the Cahier appearances.

Mme. Signe Rappé is touring Norway.

For next season Georg Schneevoigt will lead the concerts at the auditorium.

Eduard Stanek, singer and composer, died here recently.

Tullio Voghera is reengaged as conductor at the Royal Opera.

Christina Nilsson (Countess de Casa Miranda) is wintering in Stockholm. L. UPLING.

Elizabeth K. Patterson Studio Recital.

Elizabeth K. Patterson, the well known teacher of singing, has issued invitations for a studio musicale, to take place Monday, May 17, at the Misses Patterson home, 257 West 104th street, New York, at four o'clock. The following singers will take part: Geraldine Holland, Agnes Waters, Celestine Drew, Mary Cook, Estelle Leask and Frankie Holland.

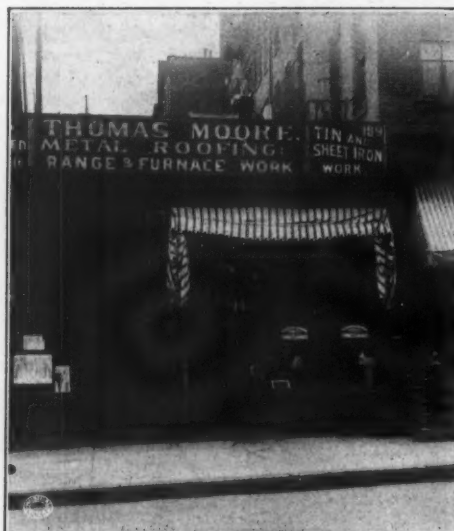
Roeder Artist-Pupils Recital in Orange.

Artist-pupils of Carl M. Roeder, whose brilliant recital at Chickering Hall, New York, last week, is noted at length in another column of this issue of the MUSICAL

COURIER, will give a similar recital at the Woman's Club Auditorium, Orange, N. J., Wednesday evening, May 26.

Jeannette Cazeaux at Century Lyceum.

Jeannette Cazeaux appeared in the title role of "Mam'zelle Nitouche" at Century Lyceum, New York, on Saturday evening, May 8, when she scored a decided success for her vocal and histrionic abilities. Miss Cazeaux possesses vivacity, grace and a charming personality.



THE OTHER THOMAS MOORE.

The Once Harp.

The harp that once through Tara's halls
The soul of music spread,
Was damaged in the recent squalls;
The roof is off the shed.

THOMAS MOORE.

(More or less.)

The Lindsborg "Messiah."

Pittsburgh, Pa., May 3, 1915.

To the Musical Courier:

The recent writeup in the MUSICAL COURIER of the Lindsborg "Messiah" Festival gave a thrill of pleasure to hundreds of students scattered all over the States at the praise accorded our alma mater, Bethany College, the "home of the 'Messiah' on the Western plains in Kansas."

A few years ago the name of Kansas was associated with crops ruined by droughts or grasshoppers; of people going out there in prairie schooners, full of hope, and returning without means, discouraged and despondent, but happily that has all passed away, and Kansas now is known for its wealth, culture and progressive ideas. But its most distinctive feature is that it contains the most musical community on this continent. It is the home of the "Messiah" festivals, where for thirty-three years the grand masterpiece of Handel has been rendered every year at Easter. They have attained ideals there and accomplished broad work along serious musical lines that have never been dreamed of in our principal cities. Not even Chicago or New York can compare with Lindsborg's music festival, which is of such scope and magnitude and of such tremendous musical importance as to make it absolutely unique in the field of American musical accomplishment.

In 1868 a number of Swedes, being restricted in their religious views by the State church, came to America and the Swedish Agricultural Association purchased 14,500 acres of land in Kansas. Other dissenters followed, and the colony of 10,000 became a little world to itself, a community of sturdy, frugal, prosperous people who believe in the bible and the constitution, free speech, a free press and righteous living. The city of Lindsborg was founded, a model city with no jail, no police, and no gambling allowed. The president of the college once remarked to us: "We are opposed to everything that would divert attention from our great central idea—the building of Bethany College and the 'Messiah' Festivals. We aim to crystallize everything toward this end. City life has too many attractions to permit of the work we are doing here. We are all actuated by the same motive and our lives and talents are devoted to this one great idea."

The peasants of Oberammergau have their Passion Play; the Welsh coal miners have their choral contests; Bethlehem, Pa., the only American city named after the birthplace of our Saviour, has its Bach Festival by Moravians, and Lindsborg has its "Messiah" Festival, and these all prove that only in small communities can you find the inspiration, the patient and loving efforts which build the devotional monument of men.

Bethany College has a chorus of 500 voices and an orchestra of forty well trained musicians. The chorus, orchestra and band are all composed of students, faculty, and many business men in the town. During the week of the festival Lindsborg becomes the Mecca of music lovers from all parts of the West, who repeat the visit year after year to listen to this grand masterpiece. There is a quiet dignity about it that is impressive and awe inspiring. There is a beautiful simplicity, a devotion to art that is a religion, a love of music for its own sake.

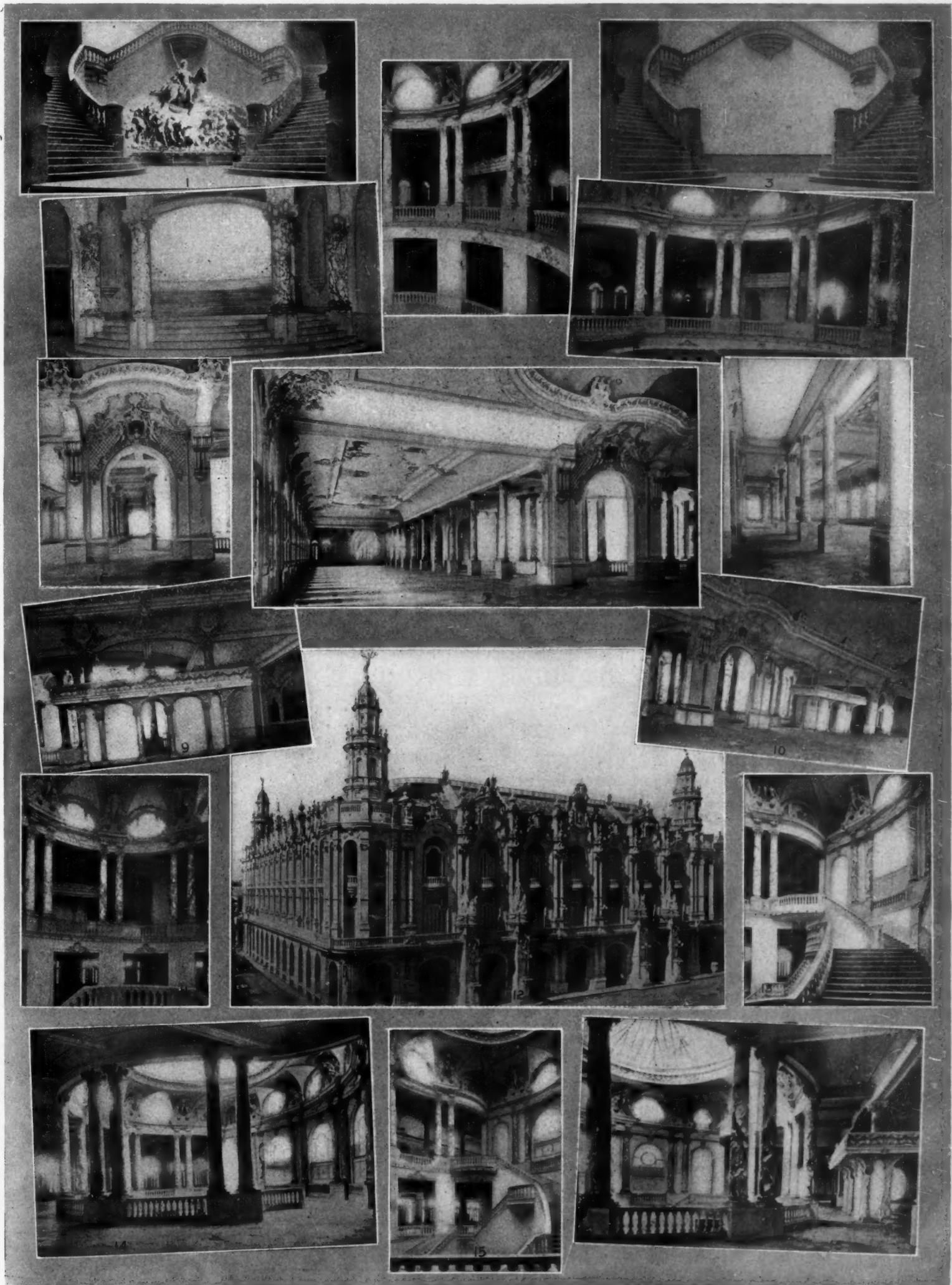
Their repertoire includes all the standard oratorios. There are many in the chorus who have been singing twenty-five years, and with their sons and daughters, their tones blending with the lovely fresh young voices of their granddaughters. What an inspiring sight and sound. What else could result but exquisite sympathy, beauty of tone and artistic refinement not to be surpassed by our best oratorio societies. This year marks the ninety-first, ninety-second and ninety-third performances of the "Messiah."

However the "Messiah" Festival is not the only one of the year. Each October there is a big concert in commemoration of the college anniversary; in December the chorus sings "Creation," "Elijah," "Stabat Mater," or some other sacred work; in January there is a miscellaneous concert, and at Easter returns the "Messiah." Between these events are numerous student recitals and occasionally a visit from some renowned soloist. Lillian Nordica has been there twice and was in glorious voice; Mme. Galski has been there three times, and this Easter her voice seemed more superb than ever, if such a thing were possible; Birdice Blye, the famous pupil of Rubinstein, whose brilliancy, beautiful tone and poetic interpretations have won for her a distinguished place in the ranks of great artists, has given two piano recitals; Leopold Godowsky performed such marvelous technical feats that his name is still spoken in awe; Julia Claussen won our admiration with her group of Swedish songs; Henri Marteau delighted all with his masterly violin performance. I should like to mention each artist individually, but space forbids, and these especially impressed me by their delightful playing. Many artists have sung and played there, and always to appreciative audiences.

Thanking the MUSICAL COURIER for its kindness and courtesy, and hoping it will always continue to be as it is now, the greatest musical magazine in the world, I am,

Sincerely,

IRMA SVENDSEN.



NATIONAL THEATRE AT HAVANA, CUBA, AND SOME VIEWS OF ITS SPLENDID INTERIOR.

These photos were taken for and reproduced in "Bohemia," of Havana.

CHICAGO MUSICAL ORGANIZATIONS DEDICATE NEW HALL AT AURORA.

Chicago Symphony Orchestra, Apollo Club and Soloists Participate in First May Festival to be Held in the Pretty Illinois City.

Aurora, Ill., May 7, 1915.

Last Monday evening a special train left the Union Depot in Chicago bound for Aurora, Ill., and on that train were the Chicago Symphony Orchestra and the Apollo Club, Conductor Frederick Stock, Business Manager Wesels of the orchestra; Carl D. Kinsey, secretary and treasurer of the Apollo Club; Ronald Webster, critic of the Chicago Tribune; Edward C. Moore, critic of the Journal; the representative of the MUSICAL COURIER, Lambert Murphy and Clarence Whitehill.

After an hour's traveling the train reached Aurora, well known for its various industries, but little known in the



CLARENCE WHITEHILL.

musical world until recently, when Mrs. Theodore Worcester, the well known American pianist and a resident of this charming town, decided to enter the musical field as an impresaria. By her work and enthusiasm Aurora music lovers have been rallied together by the hundreds, as was demonstrated to the visitors upon reaching the new hall, about to be dedicated, which was packed to its capacity. The writer was informed that 2,700 persons were on hand, this number probably being the taxing capacity of the place. Admission tickets were for the most part sold at \$2 each, thus a large profit must have been made by the management, though it might be said that money was spent lavishly to defray the various expenses in bringing to Aurora the Chicago Symphony Orchestra, the Apollo Club and two excellent soloists. Besides, refreshments were served after the conclusion of the concert.

SYLVANDELL.

The reporter for the MUSICAL COURIER was not able to understand why the new hall was called Sylvandell. Probably there is a reason, but it could not be discovered while in the town and since returning home, time has been too limited for further inquiry. Sylvandell is a beautiful spot, well built by William Gibson Barfield, a Chicago architect residing in Aurora. Facing the Fox River and built on an elevation overlooking a bridge, the place is unique and delights the eye. The illumination was glorious and the different displays of colored lights made a pleasing impression. Outside of the hall are to be found several vestibules and arcades. One of those arcades faces the river and on a moonlight night during the summer many idylls will no doubt find their beginning at Sylvandell. The hall can be used for other purposes than music. It was built probably more with a view to being transformed from

time to time into a music hall, but so arranged that at all times it could be used for dancing purposes.

The stage was somewhat too short and narrow to harbor the combined full Chicago Symphony Orchestra and the Apollo Club, so Conductor Stock was compelled to reduce considerably both the orchestra and the choral society. Probably no one was cognizant of those facts and no one missed either the players or choristers, whose absence would have been felt in a hall where the acoustics were not as good as those of Sylvandell.

THE CONCERT.

After much disturbance occasioned by the ushers' lack of judgment in seating the holders of tickets, the concert



MRS. THEODORE WORCESTER.

was allowed to proceed while most of the audience was yet standing. The first number, the march and chorus from Wagner's "Hail, Bright Abode," played with much vigor by the orchestra and sung with great volume of tone by the choristers, was a well chosen selection for the occa-



LAMBERT MURPHY.

sion and roused the audience to a high pitch of enthusiasm. The Brahms overture, "Academic Festival," which followed, was superbly rendered; likewise the Stock symphonic waltz, which, by the way, has been somewhat renovated since last year in Chicago. The new ideas injected into his work by the popular composer have made this number even more striking than when first heard. To say that composition and composer were frantically received expresses truthfully the reception given Mr. Stock at the conclusion of the number.

The chorus was heard in a group of part songs including the Grieg "Ave Maris Stella," Stewart's "The Bells of St. Michael's Tower" and Brockway's ballad, "Hey Noino." They also sang the epilogue from Elgar's "Caractacus." The singing of the Apollos was uniformly good, and the work accomplished at this concert presages well for the coming tour to the Pacific Coast of this sterling body of singers under the direction of Mr. Stock, who, due to the illness of the club's regular conductor, Harrison M.

Wild, has accepted the post of conductor during the Western tournee of Chicago's best known choral club. Selections from Wagner's "Meistersinger" formed the second part of the program.

Clarence Whitehill disclosed his rich, deep and sonorous voice in the monologue of Hans Sachs, in which he won his customary big success. The Wagnerian baritone was in fine fettle and gave a splendid account of himself.

Lambert Murphy in Walther "Prize Song" took the house by storm, and indeed well deserved was the ovation tendered the young tenor, as he seldom has been heard to better advantage. His voice sounded bigger, sweeter and more pliable than heretofore, and his success in Aurora augurs well for many more visits to these surroundings.

Before closing the review a word of praise is due once more to Mrs. Worcester, who made possible the event and whose efforts have been so well rewarded that hereafter the festival will be an annual affair.

AURORA NOTES.

Aurora's beer has made the beautiful town on the Fox River less famous than Milwaukee, yet Director Stock, Edgar Nelson and Ronald Webster, critic on the Chicago Tribune, pronounced it an excellent beverage. It was reported that the three mentioned gentlemen are connoisseurs and their opinion should prove a good testimonial to the different breweries situated in the Aurora district.

Mrs. Theodore Worcester, manager of the Aurora Symphony concerts, announces that these concerts are to be a permanent feature of the musical and social life of Aurora and vicinity. A series of three concerts will be given each season by the entire Chicago Symphony Orchestra, Frederick Stock, conductor, assisted by soloists of international reputation.

On account of the illness of Harrison M. Wild, Frederick Stock conducted the entire program.

Dr. and Mrs. Worcester were compelled to help the ushers who were unfamiliar with the plans of the new hall and many a funny incident occurred all through the course of the concert, on account of the ushers having assigned wrong seats to many of the patrons. Such confusion, however, is excusable at the opening of a new hall, but why was only one door open to admit the public when four or five others could have been used to relieve the traffic of automobiles and pedestrians?

The Apollos on their return trip to Chicago proved to be a very noisy and happy body of singers. They serenaded in the smoking car Frederick Stock, Ronald Webster, Edward C. Moore, Edgar Nelson and ye scribe.



FREDERICK STOCK.

Judging from the many baldheaded men seen at the festival concert, a toupee maker would reap a big harvest by opening a store in Aurora.

At the conclusion of the concert, with the audience standing, the "Star Spangled Banner" was sung.

The representative of the MUSICAL COURIER had the pleasure of meeting during the intermission William Gib-

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son Barfield, architect of Sylvandell. Congratulations were then expressed and they are herewith reiterated.

Upon their return to Chicago at 1.30 a. m., Conductor Stock, Frederick Wessels and the members of the Chicago Symphony Orchestra remained in their home town only one or two minutes, a special train being in waiting to convey them to Columbus, Ohio, where they played on Tuesday, May 4.

Critic Webster stated that Frederick Stock was as good a diplomat as a conductor. Would not Stock answer categorically some vital questions which were put to him between cigarette puffs by the witty critic of the Tribune?

Rain fell in torrents just before leaving Chicago, but the atmosphere cleared up after reaching Aurora and the concert took place under propitious auspices.

The Aurora May Festival is now an established affair. Long life to it and to its foundress!

Ellis Clark Hammann's April Engagements.

Ellis Clark Hammann, the pianist whose efficiency as an accompanist keeps him in constant demand, filled a number of important engagements during April in addition to his other duties. Herewith is appended a partial list:

April 8—Accompanied Hans Kindler, cellist, in a private musicale at Germantown, Pa.

April 14—Accompanied at the Eurydice Club concert at Horticultural Hall, Philadelphia.

April 15—Accompanied Mildred Fans, in her song recital at Witherspoon Hall, Philadelphia.

April 16—Gave an organ recital in Philadelphia.

April 23-24—Accompanied for the Orpheus Club at the Academy of Music, Philadelphia.

April 26—Accompanied Max Olanoff, violinist, in recital at the New Century Club, Philadelphia.

April 27—Appearance at Witherspoon Hall, Philadelphia.

April 28—Accompanied Alfreda Beatty, soprano, in recital at Witherspoon Hall, Philadelphia. Miss Beatty sang one of Mr. Hammann's compositions with great success.

Gay Donaldson Sings at Sandusky.

Gay Donaldson, the popular baritone, recently appeared as soloist with the Mendelssohn Choir, of Sandusky, Ohio. Under the direction of E. Seton Blyth, the choir gave the "Erl King's Daughter" and the story of "Aucassin and Nicolette" to the musical setting by Neils Gade. In addition to Mr. Donaldson and a double quartet of strings the choir was assisted by Alma Harris and Belle Till. Mr. Donaldson scored a complete success by his splendid work on this occasion, regarding which the Sandusky Journal says: "Mr. Donaldson has a voice of unusual resonance and power and his solo work was well received. He gave a most intelligent and interesting rendering of his solos." Indeed, so pronounced was his success that he was immediately engaged for next season, and return engagements are, without doubt, the best proof of real success.

New York College of Music Recital.

Students at the New York College of Music, Hein and Fraemcke, directors, gave a pleasing recital at College Hall, 128-130 East Fifty-eighth street, May 7. More than pleasing were the following, who deserve special mention: Wilbur Tillotson, tenor, who sang two French songs well; Florence A. Buckley, who played Rubinstein's "Kamenoi Ostrow" with clearness and singing tone; Madeline Giller, who played the Mendelssohn capriccio in B minor with brilliant touch; and Lawrence Stry, the violinist, who has been described as a "top notch," so finely did he play DeBeriot's first concerto.

Others who appeared were Margaret Nolan, Dorothy Jolles, Emily Blocher, Tillie Zimble, Edna Hess and Helen Purucker. The coming Friday evening, May 14, there will occur a recital by the junior students.

New Oratorio to Be Sung in Washington, D. C.

What is expected to be the most pretentious musical event which Washington, D. C., has seen for years will be the performance on Tuesday evening, May 25, of the new oratorio, "Columbia Triumphant in Peace." A chorus of two hundred voices, a symphony orchestra of fifty-five and soloists of wide reputation will all unite to make this affair one long to be remembered by music lovers of the national capital. Theodore Henckels, of the Carnegie Endowment for International Peace and formerly professor of modern literature at Cornell University, wrote the book, which was originally intended to commemorate the one hundred years of peace between the United States and Great Britain. The score is the work of another Washingtonian, Dr. Heinrich Hammer, the conductor.

It has been announced that David Bispham has been engaged to sing the role of the Herald of Peace and Speaker, and that Helen Donohue DeYo, a singer of whom Washington is justly proud, will sing the role of the Angel of Peace. Other soloists will be announced later.



BORIS BERESIN.

LEONA SHERWIN.

MERA MACHNES.

Steinberg Artist-Pupils Concert.

An audience which, during the evening, grew in enthusiasm and warmly expressed its appreciation of all the numbers, was that which attended the concert given by Bernhard Steinberg at Aeolian Hall, New York, April 19. This affair was unique in that it enlisted the cooperation of individual singers, and of the same singers, with others, combined in choruses, directed by Mr. Steinberg. "I Waited for the Lord" began the program, thirty voices singing with every evidence of the thorough training given them by their director. Mera Machnes, mezzo soprano, sang the cycle "Schon Gretlein" with beauty of voice, combined with excellent diction; it called forth enthusiastic applause, richly deserved. It is stated that she will give

her own recital next season, by which time great things may be expected of her. Elsie Goldsmith sang "Will o' the Wisp" well. Anna Helpert, soprano, has an excellent voice and she showed natural talent in "A Birthday." Leona Sherwin, soprano, sang the aria from "Aida," winning success. Jeannette Levinne, contralto, appeared in the aria from "Samson," by Saint-Saëns, showing her voice and method to advantage. I. Bernardi, tenor, who has just been engaged as soloist at Temple Israel, Harlem, has a strong voice, revealing this in the "Tosca" aria.

Three of these artist-pupils are herewith pictured, namely, Mera Machnes, Leona Sherwin and Boris Beresin. Elias Bronstein, cellist, contributed solos, and Clarence Dickinson, organist, assisted at that instrument.

Success for a Dudley Buck Pupil.

Esther E. Dale, soprano, was the soloist at the recent concert of the Albany (N. Y.) Philharmonic Orchestra.

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She sang an aria from Verdi's "Ernani" and songs by Rogers, Von Stutzman and Allitsen in such a charming manner that the Argus of that city said: "Miss Dale displayed a voice which is remarkably pure and rich and capable of infinite shades of expression. Her technic is perfect and her handling of her voice was a delight to the listener."

Miss Dale, who is teacher of singing at Smith College, is an artist-pupil of Dudley Buck, the New York vocal teacher.

Harrisburg Choral Celebrates Twentieth Anniversary by Singing "Samson."

An excellent rendition of the oratorio "Samson," by Handel, marked the twentieth anniversary of the Harrisburg (Pa.) Choral Society. The society, under the direction of Dr. J. Fred Wolfe, did some splendid work. They were assisted by the Russian Symphony Orchestra; Marie Stoddard, soprano; Marie Morrissette, contralto;

George Harris, Jr., tenor, and Wilfred Glenn, bass. Especially enjoyed was the lovely voice of Miss Morrissette, who, according to the Harrisburg Star-Independent, "did excellent work." The same paper declares that "the singing of George Harris was effective." Director Wolfe is to be congratulated upon the success of his choral forces.

Emily Gresser's Newark Success.

Emily Gresser, a young and very talented violinist, gave a recital at Wallace Hall, Newark, N. J., on Wednesday evening, April 21. She began her program with Tartini's sonata in G minor, and of her execution of this difficult composition the Newark Evening News says: "She threaded its mazes with a facility and surety in fingering, a firmness and elasticity in bowing and a faithful adherence to pitch that obtained admirable results. In the more vexing passages her tone continued to flow purely from the strings. Her sense of rhythm is keen and enabled her in the tortuous twistings of themes and ornaments to define clearly the contour of the work."

The same paper declares that in her next number, Mozart's concerto in A major, "the beauty and sweetness of her tone and the grace with which she can invest her playing were more apparent. There was real musical intelligence and feeling in her performance of the three movements and where delicacy was demanded she showed a refined style that was very ingratiating."

Other selections heard on this interesting program were a number of arrangements by Sam Franko, Tchaikowsky's canzonetta, Gade's capriccio, Burmeister's arrangement of a Haydn caprice and Wilhelmj's transcription of an air from an opera by Gluck.

J. Armour Galloway to Teach During Summer.

Owing to the many demands from singers and teachers throughout the country, J. Armour Galloway, the American singing master, who has but lately returned from Europe, has decided to keep his New York studios, 637 Madison avenue, open during the entire summer. It is the intention of Mr. Galloway, whose conscientious labors have made his studios in Milan, Italy, one of the most famous schools of singing in Europe, to conduct his work in America upon the same lines. Teachers of established reputation will be engaged for the languages (French, Italian and German), as well as special coaches for the study of dramatic art and the operas.

Frederic Martin's May Engagements.

On May 2, Frederic Martin, the New York singer and teacher, appeared with his usual success in a concert at Brooklyn. This evening, Wednesday, May 12, he sings in "The Creation" to be given at Mt. Kisco, N. Y. Among his other engagements of importance for this month may be mentioned appearances on the 16th and 17th at Indianapolis, Ind., at the festival to be held there; on the 20th at Westerly, R. I., in a recital; on the 25th at Beacon, N. Y., in "Faust"; on the 26th at Walden, N. Y., in "The Redemption." On the 27th he will give a concert in New York City, when he will be heard in a varied and interesting program.

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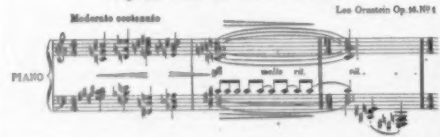
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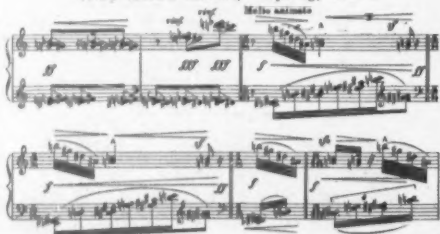
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Four New Part Songs for Women's Voices Published by John Church Company.

The John Church Company has recently published four new part songs for women's voices which add material and artistic value to the long list already published.

"A Milk Toast," a semi-humorous and childlike poem, with light and pleasing music by H. Reginald Spier, is the first part song to hand. It is tuneful and well written for the voices. The next one is called "At Morning."

A. Walter Kramer is responsible for the graceful and charming music of this poetic composition. It has atmosphere and it is essentially feminine in character as befits music for women's voices.

In "Day's Harbinger" is to be found an attempt to illustrate Milton's song, "On May Morning." Milton's words are always finer than any music yet composed for them. But this music by Mary Helen Brown is full of fine feeling and is thoroughly effective for the voices. Perhaps no poem of Milton is more suitable for the light and foundationless tones of a female chorus than this lovely spring song. The composer has shown her judgment in selecting it, even if she has found it necessary to evolve such a phrase as "the cowslip and the rose" from the more stately line of the original, "the yellow cowslip and the pale primrose." Mary Helen Brown has encountered the same difficulty that other composers have met when attempting to harness Milton's resounding lines with suitable music. Few composers, however, are disposed to clip the lines to the length of the musical phrase.

"Louisiana Lullaby" is the name of a three part chorus by Fay Foster. The words are in a conventional negro dialect and the music has a sort of folksong character. It is one of the most pleasing songs of its kind, for it attempts nothing that is not easily accomplished by women's voices, and the spirit of the music is in accord with the social character of a gathering of amateur singers.

Gaylord Yost in Recital at Indianapolis.

Indianapolis, Ind., May 7, 1915.

Gaylord Yost, the composer-violinist, of Indianapolis, appeared here in a recital given in the sculptor court of the John Herron Art Institute, Sunday afternoon, April 25. That Mr. Yost has faith in the American composer may be seen by the program below. He was one of the first violinists to play the John Alden Carpenter violin and piano sonata and introduced it for the first time to Indianapolis music lovers three years ago. Mr. Yost is also responsible for bringing to the notice of our musical public for the first time the Spalding and Burleigh numbers, which were most enthusiastically received and so well liked that he was recalled a half dozen times by the large and appreciative audience. Mrs. Frank Henry was the accompanist.

The program follows:

Sonata, A minor (1675-1750).....	Veracini
Six Pictures (dedicated to Mr. Yost).....	Cecil Burleigh
Distance.	
Rocks.	
Ripples.	
Hills.	
A Mirage.	
Murmurings.	
Prelude.....	Albert Spalding
Musical Period No. 1.....	Albert Spalding
Scherzo giocoso.....	Albert Spalding

Elsa Hirschberg Lyon Gives a Song Recital at Newark, Ohio.

Elsa Hirschberg Lyon, dramatic mezzo-soprano, assisted by Sabena Hirschberg at the piano and Florence King at the organ, gave a song recital at Newark, Ohio, on April 20. Miss Lyon opened her program with Secchi's "Lungi dal Caro Bene," of which she gave a finished interpretation. Three Schubert numbers followed. The romance of Pauline from Tchaikowsky's opera, "Pique Dame," Gounod's "Ave Maria" and "He Was Despised" (Handel) completed the first half of her program. "Cradle Song" (Brahms), "My Star" (Beach) and "O, Thou Billowy Harvest Field of Grain" (Rachmaninoff) were also numbers of interest on this program.

In speaking of her voice, the Newark Tribune remarks "its extraordinary range, pure quality and dramatic expression." These are well chosen words for one whom the same paper declares to be "Newark's most finished soloist."

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WHY WOMEN SHOULD VOTE.

Composer-Conductor John Philip Sousa Tells the Cedar Rapids Evening Gazette (Cedar Rapids, Ia., May 4, 1915) Why the Fair Sex Should Be Given the Ballot.

There are two things on which John Philip Sousa, the band king, is well informed. One is music and the other is equal suffrage. One of these subjects he likes to discuss, but modesty prevents him from going into details about the other—music—and more especially about his own compositions.

He discussed suffrage for women with an interviewer today and told why he believed women should be given the ballot.

"Some time ago a woman of fine education called on me at Los Angeles and asked me if I were for or against equal suffrage," Mr. Sousa said, in response to a question, "and my reply to her was, 'Yes, I favor suffrage, but probably for a different reason than you suspect.' I believe women should have the ballot because some of the responsibilities of government should be placed on their shoulders. They have looked to the men too long to make and enforce the laws, and men naturally are cowards. A man believes there should be segregated districts, but he dares not vote for a law that would create them because he knows his wife would not stand for them. The social evil is one of the biggest problems in our national life today and men and women differ as to the best method to be employed to control it. You must understand that it must be controlled because it never can be stamped out. I believe that it is the men, the young men of this nation, if you please, who need protection. Certainly it is not the women. A good and pure woman is as safe in the streets of our cities as she is in her own home, but our young men are not because there is a strain of the barbarian in them. Give the women suffrage and let them assist in making the laws to curb the evils of the country. Place some of the responsibilities on their shoulders and let us see what will be accomplished.

"The women were given the ballot in California and they voted the State wet. Let them say whether there shall or shall not be a nation-wide prohibition. They have stood in the background in past years and said to the men what they should do and the men have done their bidding, but if they obtain the ballot they then will come out in the open and accept their share of the responsibility."

Mr. Sousa in discussing his recent compositions said he had recently completed a march entitled "The Pathfinder of Panama," which he believed would prove as popular with the public as the "Washington Post" and the "Stars and Stripes Forever." The newspapers throughout the country have given it favorable recognition, and Mr. Sousa believes the music is just as catchy as the "Stars and

Stripes Forever," which has been looked on as his most popular march.

The man who wrote the "Bride-Elect," which has been classed as the most popular light opera ever written by an American composer, also announced that he had just completed a new light opera entitled "The Irish Dragoon," which was founded on an incident in Charles Lever's novel of the same name. Mr. Sousa says that it is different from most comic operas in that in it there are many dramatic incidents. The book was written by Joseph W. Herbert. The leading role was created for Andrew Mack, and there is much comedy in the role, Mr. Sousa says. It will be bought out in New York in October by Klaw and Erlanger and probably Cedar Rapids will hear it late next season.

Mr. Sousa and his band are on their way to the Panama-Pacific Exposition, where a season of nine weeks' concerts will be given.

Herbert Clarke, one of the soloists who was taken ill last week, has recovered and joined the band in this city today.

Mildred Beyerstedt Hodges in New York.

Mildred Beyerstedt Hodges, the well known contralto, choir director, etc., of Winona, Minn., is in New York, following a season of great activity in her native State. She teaches vocal music, having been a pupil of eminent masters, directs a large church choir (which recently sang Shelley's "Death and Life") and appears as soloist. On her last visit to New York her beautiful voice and personality won universal admiration. Press notices from Des Moines, Minneapolis and Chicago all show the high regard in which she is held, both by the public and the newspaper world.

Mr. and Mrs. Davenny Filling Many Dates.

Mr. and Mrs. Hollis Edison Davenny, baritone and soprano, sang at two concerts in Pittsburgh, Pa., recently with notable success. Mr. Davenny also recently appeared at Sewickley, Pa., in the "Prodigal Son" and in the "Rose Maiden." On April 23, he sang in "The Chimes of Normandy" at Irwin, Pa., his excellent vocal and histrionic ability winning due recognition. On May 23, Mr. and Mrs. Davenny will appear in the performance of "The Messiah," which is to be given at New Brighton, Pa.

Stevenson Pupils' Recital, May 19.

Anne Stevenson will present six pupils in a song recital Wednesday evening, May 19, at 8.30 o'clock, in Carnegie Chamber Music Hall, New York. Cards of invitation may be obtained by applying at the Anne Stevenson studios, 828-829 Carnegie Hall.

Shareholders of Royal Victoria Theatre at Victoria Hold Annual Meeting.

A recent notice of the meeting of the shareholders in the Royal Victoria Theatre of Victoria, B. C., is of interest, since this house is a favorite scene for musical and operatic events, as well as those of a theatrical nature. The notice follows herewith:

"The annual meeting of the shareholders of the Royal Victoria Theatre Company was held this morning in the office of the company at the theatre, Simon Leiser, president, in the chair.

"Reports were presented by the president and the secretary-treasurer, H. D. Tilly, and were adopted by the meeting.

"The directors were reelected with the addition of A. C. Flumerfelt in place of Arthur Lineham and A. E. Todd, who have resigned. The new board consists of Simon Leiser, J. S. H. Matson, R. T. Elliott, K. C.; Luke Pither, J. R. Green, A. C. Burdick, Andrew Wright, F. B. Pember-ton and A. C. Flumerfelt."

Hahn Compositions in Demand.

Three short dances for orchestra, composed by the pianist-composer-cellist, Carl Hahn, were played by the Cincinnati College of Music Orchestra at the third concert of the College Chorus and College Orchestra, Tuesday evening, April 27. These three compositions by Mr. Hahn were "Valse Lente," "Mazurka" and "Danza Mexicana." These are dainty works, reflecting credit upon Mr. Hahn's ability as a composer.

Another song by Mr. Hahn, "Tis All That I Can Say," is meeting with continued success. On May 1, Laura Maverick, the mezzo contralto, sang this work at a concert given at the Hotel Astor, New York. She was ably accompanied by Mr. Hahn.

Beatrice McCue Gives Musicale.

Beatrice McCue, American contralto, gave a musicale at the New York residence of Harriet Phillips on Monday, May 3, when she sang a program made up of songs by American composers, accompanied by the writers at the piano. Those represented were Marion Bauer, Israel Joseph, Mary Helen Brown, Frank Howard Warner, Fay Foster, Gena Branscombe, Hallett Gilbarte, Harriet Ware, Ward-Stephens and Charles Gilbert Spross.

Miss McCue will conduct a six weeks' course in singing at Richland Farms, Hightstown, N. J. This course will begin on July 5 and will doubtless prove a popular one.

"Lebewohl," the Newark, N. J., Music Festival Prize Song has been published and is now on sale.



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Further Particulars Will Be Announced Shortly

THREE SUCCESSFUL ARTIST PUPILS OF THE VON ENDE SCHOOL OF MUSIC, HERWEGH VON ENDE, DIRECTOR.

**Beatrice Ragsdale.**

Beatrice Ragsdale, a daughter of Oklahoma, graduate of the New England Conservatory of Music, who is pursuing a post-graduate course at the von Ende School of Music, under Hans van den Burg, the eminent pianist and composer, was the soloist of the Women's Orchestral Club, at Pittsfield, Mass. Her temperamental playing, combining a thorough technical equipment and polished artistry, scored for her an exceptional success. She has been reengaged for next season and several other engagements in that vicinity are the result of her success.

Ursula Mellish.

Ursula Mellish, pupil of Louis Koemmenich, the genial conductor, and of Adrienne Remenyi, at the von Ende School of Music, began her professional career most auspiciously this season, singing in various churches, with the New York Oratorio Society and at concerts with marked success. She possesses a luscious soprano voice, of considerable range, especially adapted to church work.

Mildred Keightley.

Mildred Keightley, the gifted violinist and pupil of Hart Bugbee, of Williamsport, Pa., who has been studying with Herwegh von Ende the past season, scored a pronounced success at the Waldorf-Astoria Hotel, New York, last Thursday at the concert of the Daughters of the American Revolution. Miss Keightley's warm tone, clear technic and charming personality represent an assured guarantee of a splendid future for this accomplished young musician.

PARIS HEARS D'INDY EXCORIATE GERMAN MUSIC.

Composer Lectures and Declares French Musicians to Be Superior to the Germans—Foretells Great Art Works to Come Out of the War—Much French Music Heard—A Monte Carlo Paragraph.

Paris, April 21, 1915.
Vincent d'Indy gave a lecture at the Georges Petit Gallery on French and German music. He concluded a most interesting and erudite exposition of those two schools with an apostrophe to his fellow musicians: "O, my comrades, you French musicians, let us be united in our love for music! We hold the true end of her scroll. We are superior to German musicians. . . . We shall have them! as they say in the trenches."

"Let us also join the sublime movement of union and fraternity which has carried our soldiers to the frontier heedless of caste distinctions and of differing opinions. I have the firm hope that after the war we shall see the birth of great and beautiful works; not 'kolossal' and ill proportioned as they are yonder, beyond the Rhine, but infused with clearness, sound sense and logic in accordance with our old French traditions."

CONCERTS IN THE CAPITAL.

Paris realizes that monotony especially in times of tension must be avoided. While giving full and free play to

the music of all nations to ensure the most agreeable variety M. Pierné and M. Rhené-Baton seek to bring forward into its due and right prominence French national art. On last week's program fragments were included from Purcell, Handel, Lulli and Rameau. Handel consecrated most of his works to the country of his adoption and it is in London that his genius has been most appreciated, as later Meyerbeer devoted himself and his genius to France and Paris acclaimed him.

Julia Hostater, the well known American concert singer residing in Paris, and Mmes. Brunlet and Vallin-Pardo, of the Opera Comique, were vociferously applauded in the various important vocal fragments from the chosen musicians.

MORE FRENCH MUSIC.

To many Frenchmen the desire to throw off the Wagnerian yoke has become an imperative necessity and there is a national need to honor the dead hero-musicians such as Albéric Magnard. There is a patriotic pride reawakening which demands the satisfaction of seeing such names as Roussel, Ravel, Ropartz on the concert programs. French musical art is strong in sentiment, emotion, passion, with clearness and lucidity in its depths and brilliance, poise and grace in its heights.

Name only two French artists, Vincent d'Indy, Paul Dukas; their works indubitably prove the inherent qualities of the national temperament and its power to remain essentially French while assimilating foreign influences. M. Chevallard in his program of music from French, allied and neutral nations, directed the "Péri" of Paul Dukas and "Sadko" in his usual masterly style. Mme. Borgo gave admirably the "Invitation au voyage" of M. Duparc, and Noëla Cousin played feelingly Lalo's concerto for violin.

Next Sunday's Colonne-Lamoureux Concert, the twentieth and probably last for the season 1914-15, will include the "Symphonie Fantastique" of Berlioz, "Le Jardin clos" of Gabriel Fauré, and Saint-Saëns' symphony in C minor.

TOMBOLA OF THE ARTISTS.

The "vanishing day" of the exhibition of the great "Tombola des Artistes et des Ecrivains Français" was a brilliant success in the Galerie Georges Petit. It certainly

preludes a magnificent result to this manifestation of artistic solidarity. In response to Léon Bonnat and Mme. Le-maire the artists of France offered of their best to the Tombola and begged the organizers to become presidents of the committee.

Space forbids a detailed review of this superb exhibition where art is a voicing of brotherhood. Sculpture is rich in works from Jean Baffier, Fernand David, Deny Puech, Albert Marque, Berthon and others. Decorative art shows rich and rare delicacy and taste. There is among the curiosities the original manuscript of "Mam'zelle Boy Scout," the new operetta of Paul Bonhomme, music by Gustave Goublier, which now is applauded at the Renaissance Theatre.

AT MONTE CARLO.

"La Marche des Alliés," composed by Louis Ganne to André Mueller's words, was given for the first time at the fourteenth symphony concert at Monte Carlo. The success was brilliant and immediate. So intense is the patriotic sentiment, so vigorous in expression and so melodious that the "Marche des Alliés" touches a sensitive chord in all.

Alice Zeppilli, Edmond Clément and the choruses gave full effect to this stirring march, certain to be as great a favorite as "Père la Victoire" and the "Marche Lorraine."

At the same concert Georges Laurent, the virtuoso flutist, was greatly appreciated. The limpidity of sound, purity of style and peculiar charm of M. Laurent found scope in the "Concertino" of Mme. Chaminade.

Louis Ganne's fine program included selections from Saint-Saëns, Guiraud, Massenet, Pierné and Gounod. The orchestra under its able director did full justice to the admirable works chosen.

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"Has legitimate claims to greatness."—P. V. R. Key in *New York World*.

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EDNA DUNHAM Soprano

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ELEANOR HAZZARD PEOCK

READING FROM LEFT TO RIGHT THE OCCUPANTS OF THE CAR ARE: EDWARD PEOCK, ELEANOR HAZZARD PEOCK, GEORGE L. PEOCK, ROBERT CAMPBELL, ELIZABETH CAMPBELL (WRITER OF CHILDREN STORIES) AND LAURA PEOCK.

Eleanor Hazzard Peock Is Winning Merited Recognition.

Eleanor Hazzard Peock, dramatic soprano, whose work as a recital artist is rapidly winning the recognition which it justly deserves, has already booked a fine list of engagements for next year.

During the Drama League Convention in Detroit, Mrs. Peock was heard in two programs of songs. The first one of German and English songs was given on April 21 and the second, a program of Shakespeare songs, on April 23, on the anniversary of Shakespeare's death.

On April 29 Mrs. Peock filled an engagement at the Michigan Agricultural College, Lansing, and while there was the guest of Dr. Carolina White, dean of women, at the college.

On May 8 Mrs. Peock, accompanied by Lilje Gulbrandsen Moore, gave a recital under the auspices of the Ann Arbor Chapter of the Mu Phi Epsilon Sorority, of which chapter Mrs. Peock is an honorary member, as is also Mme. Schumann-Heink.

Between concert engagements Mrs. Peock's time is given to a large class of pupils. On Wednesday evening, May 5, fourteen of them were heard in a recital of songs and arias, the program of which was as follows:

Alice M. Lowden at the piano.
An Arcadian Lullaby.....Krogman
Love Me if I Live.....Foote
Mary Sparling.
Aria, Una voce poco fa (from The Barber of Seville).....Rossini
Maybelle Heying.
Gute Nacht.....Franz
O That We Two Were Maying.....Nevin
Russell Reader.
Volksliedchen.....Schumann
An den Sonnenschein.....Schumann
Gertrude Jones.
Aria, Hear Ye Israel (from Elijah).....Mendelssohn
Eda Clark.
Melisande in the Wood.....Goetze
Flora Saunders.
On the Shore.....Neidlinger
Harold Lamb.
Summer.....Chaminade
Josephine O'Brien.
Aria, O ma Lyre Immortelle (from Sapho).....Gounod
Etta Glauser.
Aria, With Verdure Clad (from The Creation).....Haydn
Shirley Foster.
Ah Love, But a Day.....Gilberte
A June Morning.....Willeby
Mary Flint.
Villanelle.....Dell'Acqua
Maude Bissel.
Aria, My Heart at Thy Sweet Voice (from Samson and Delila).....Saint-Saëns
Cora Vandewater.
Aria, Roberto tu che adoro (from Roberto il Diavolo).....Meyerbeer
Alice Bivins.

Charles F. Naegele and Genevieve Bisbee Are Very Busy Musicians.

Charles F. Naegele, Jr., pupil of Genevieve Bisbee, pianist and teacher of New York, was kept busy during the month of April, for in addition to studio appearances in the early part of the month, he was the pianist at the big

annual concert held at Calvary Baptist Church, New York, on April 22. His brilliant playing upon this occasion caused quite a sensation. On April 23 Mr. Naegele gave his second recital at the Ingleside School, New Milford, Conn., meeting with the same enthusiastic reception which marked his previous appearance.

Miss Bisbee gave an afternoon in honor of Mme. Bell-Ranske on April 25. Her spacious studios were crowded with guests for whom Mme. Bell-Ranske gave a delightful reading of "The Wild Turk," and Mr. Naegele played with his usual breadth of technic and tonal color and interpretative insight Chopin's etude in octaves op. 25, No. 10, the G minor ballade, "Reflet dans l'Eau," Debussy, and the polonaise in A flat, Chopin. Despite the heat of the afternoon, many lingered after the program to demand encores of the young pianist.

A Stojowski Pupil.

Donald Johnson, a young pianist, and pupil of Sigismund Stojowski, gave a recital at Carnegie Hall, New York (studio 808), on Friday afternoon, May 7, before a large and select audience. The assisting artists were Greta Torpadie, Percy A. Grainger and Sigismund Stojowski.

Mr. Johnson, who possesses much talent, plays with musicianly understanding, despite a natural handicap which permits only the use of fingers of his right hand. His numbers were: Andante, op. 28, Beethoven; gavotte, Bach; romance, Schumann; rhapsodie, Brahms; prelude, MacDowell; nocturne, Paderewski; "March of the Dwarfs," Grieg; "Lotos Land," Cyril Scott, and "Seguidilla," by Albeniz.

Greta Torpadie sang a group of five songs. "Willow, Willow" and "Died for Love," by Percy A. Grainger, with the composer at the piano, were rendered with extraordinary pathos, and elicited well merited applause, which compelled Mr. Grainger and Miss Torpadie to bow their acknowledgments. "To the Cuckoo," by Donald Jonson, was well received, and "My Fawn," also from the pen of Mr. Jonson, was given as an encore. Sigismund Stojowski's "Adieu" and "Si tu étais un lac insondable," with the composer at the piano, brought forth all the charms and beauties of these songs.

Among the audience were Mr. and Mrs. Ignaz J. Padewski.

Margaret George Scores Huge Success with Hamilton Orchestral Club.

A remarkable success was achieved by Margaret George, the Canadian soprano, who recently returned from Italy, when she appeared on May 6 with the Hamilton (Canada) Orchestral Club. An idea of the enthusiasm with which she was received may be gained from the fact that she was compelled to respond to no less than ten encores and was immediately reengaged for next season. Miss George, who has a lovely voice and an equally lovely personality, was ably supported by her brother, Thomas H. George. She has been engaged for various concert appearances throughout the summer.

MUSICAL COURIER AS AN EDUCATOR.

Arkadelphia, Ark., May 2, 1915.

To The Musical Courier:

"History of music dry, you say? Don't like it? Not interested much? Unable to see the importance of it in the makeup of a musical career?" These and many other remarks were the final deductions of a young graduate of music from a certain college in C—, and which were volleyed at me as I left my studio after spending a pleasant and profitable hour with my History of Music class.

"Why, my dear young lady," I replied, after I had regained my composure, "nothing is further from the truth. History of music dry? No," I continued, "the history of music is anything but dry. If there is any fault it must be in the imparting of it. See how happy those sixteen young ladies in my class leave my studio; it does not look as if they had been bored for an hour. Sit down and let me explain how we do it here at Ouachita College. This class of sixteen young ladies I divide into two sections, A and B. For each section I appoint a leader whose business it is to give to each member of the class certain characteristics of the composer we are studying. For instance, Class A is to study Beethoven; Class B, Bach. The leader immediately assigns to Miss Jones the composer's works. To Miss Green the positions he held. To Miss Black his travels and experiences while traveling. To Miss Brown his romances, etc. The following week the pupil is expected to prepare that part which is assigned and must be prepared to stand up and occupy two minutes in giving the required information that is necessary. At first the pupils are a little timid and unable to present a very intelligible thesis on account of this form of public speaking, but after a few weeks they speak with comparative ease. To each section points are given according to merit and at the end of the study, points are totalled up to see how each section stands. This competition creates a feeling for work. The following week the same two composers are reviewed, but exchanged to the different sections, and in that way a thorough knowledge of the composers in question is prepared. The last twenty minutes I read from the MUSICAL COURIER some of the happenings of the previous week. Pupils are intensely interested in the modern composers and many a question is asked during this period."

At our last session we discussed the merits and demerits

of Ornstein and his music. For instance, here are some of the question:

Professor Strick: "In what way is Mr. Ornstein's music different from Beethoven's or Bach's? Why does he use his peculiar chords? And why is his music so hard to understand?" These questions open up a channel for much thought and through these alone both teacher and pupil



ALFRED HOSKEN STRICK.

derive great benefit. Should time permit a piece is played from the composer in question.

We have discussed Cyril Scott, the English composer; Debussy, Schönberg and his music, etc. The MUSICAL COURIER has been the means of creating a deep interest in the musical activities of America and Europe and the

students here in the conservatory of Ouachita College make good use of the MUSICAL COURIER as it comes each week. This important subject of musical history is one which seems to have been relegated to the background in our schools and colleges, principally for no other reason than that of being a dry subject, but if it is made interesting to the pupils they will accept in enthusiastic manner.

I offer this suggestion through the courtesy of your splendid paper in the knowledge that it may be the means of helping some of my colleagues who are not as successful as they would like to be in this important branch of music and in the hopes that the MUSICAL COURIER will be made the channel of supplying to all the students of schools and colleges in America what is going on in the musical world today.

I have no doubt that we are living in an age of transition musically and I believe I am right in saying that most of us do not fully comprehend music as it is given us by the futurists of today, but yet we can keep in touch with these progressivists, and one of the best ways that I know of is to follow the criticisms as they are presented in the MUSICAL COURIER from time to time and study the compositions of the men who now are showing us music in the light of a future day. ALFRED HOSKEN STRICK.

T. Tertius Noble's New Organ Works.

T. Tertius Noble has recently published a number of arrangements of airs and old compositions, in addition to his original works. Perhaps the most interesting of these arrangements is the "Suite in F" by Arcangelo Corelli, which the English organist has judiciously transcribed for the modern organ, preserving all the flavor of the original. This arrangement, which is published by G. Schirmer, is far more effective than difficult. It is within the power of most organists and it is musical enough to be attractive to everybody. It ought to be in every organist's repertoire. Corelli was one of the great masters of the old Italian school and T. Tertius Noble is recognized by all as an authority on the modern church and concert organ.

This same organist-composer has also transcribed two old traditional Hebrew melodies in appropriate style. The airs are "Matnath Yad," memorial of the departed, and "Addir Hu," Passover table hymn. These simple but full and sonorous arrangements are published by H. W. Gray Company.

Hirschman Recital Dates.

Arthur Hirschman, the baritone, is booked for a recital at Vassar College on May 13, and at Kingston, N. Y., May 14.

1915-16—SEASON—1915-16

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NEW YORK BREVITIES.

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A highly successful concert was given at Terrace Garden, Sunday afternoon, May 2, by the Young Men's Symphony Orchestra, Arnold Volpe, conductor. Tschaikowsky's fifth symphony brought forth wild applause by the large audience. This number showed the careful training and splendid work of the organization. Marie Greunbrandt, a young pianist of decided talent, charmed the listeners by her playing of Grieg's concerto. After insistent recalls, she gave an encore. Mr. Rittenband, pupil of Mr. Volpe, played a violin solo, "Faust," accompanied by the orchestra. He also shared the honors of the afternoon, being enthusiastically encored. The closing overture ended the thirteenth season of this society.

SOUTHLAND CLUB SOCIAL.

The Southland Club, Mrs. Simon Baruch, president, Emma A. Dambmann, chairman of the entertainment committee, met at Hotel Marseilles, May 3. The musical program included three appearances for the Southland Singers (pupils of Mme. Dambmann), a trio for piano, violin, and cello; two solos by Mme. Dambmann, and her duet with Rosalynde Snedeker. Other interesting items on the program were an address by the president, a paper on "Maryland," by Mrs. John Adams Jones, recitations by Mrs. Royal Bristol; "The South," by Col. Frank Supplee, an eloquent and witty address, a Spanish dance by Frances Cappellano, and the accompaniments of the Kahn Trio. As it happened, this was the birthday of Mme. Dambmann, and she received many warm congratulations, both for her splendid singing of the "Erlkönig" and on the return of her natal day. Her duet with Miss Snedeker, from "Aida," was sung with dramatic vigor and elicited great applause. The Southland Singers were much enjoyed, Gertrude Gugler distinguishing herself by a well sung obligato solo. This is a list of the attractive young women forming the Southland Singers: Muriel Bliss, Mrs. Paul Bosse, Dorothea Brainard, Angelena Cappellano, Frances Cappellano, Emma A. Dambmann, May Devine, Margaret M. Finck, Arthur Friedmann, Florence Goldfinger, Gertrude Gugler, Christie Hofer, Helen Kelly, Valerie T. Montrose, Marion Maginniss, Lelia Sanger, Ethel Shepherd, Rosalynde Snedeker, Elizabeth Schuster, Beatrice Walton and Jeanette Wattson.

At the close of the program a beautifully ornamented handbag was presented to Mme. Dambmann by the chorus and a flashlight picture taken. Dancing followed, and this too was enjoyed by those present.

ZIEGLER RECITAL AND LECTURE.

Anna E. Ziegler gave her lecture-recital, "The Truth About the Voice" at Chickering Hall, May 6. The special subject of her address was "Dramatic Singing and Speaking," and the backbone of her talk was to the effect that talent alone will not win a career. Linnie Love, soprano; Isa Macguire, contralto; Annabel Hennessey, Annette Matulack, sopranos, were the singers who illustrated her vocal methods, Joseph Pasternack playing splendid accompaniments. The dramatic department of the Ziegler Institute presented a one-act play, "How the Vote Was Won," and this closed the program.

Mme. Ziegler announces an operatic concert at Century Lyceum, May 26, when acts from operas will be given in full costume with scenery and orchestra.

Linnie Love, soprano and Isa Macguire, contralto, entertained the guests at a dinner given at the home of Mrs. William H. Bliss, 6 East Sixty-fifth street, April 28. Miss Love sang songs by Massenet, Cadman, Verdi, Buzzi-Peccia, Chadwick, Godard, Lehmann, Denza and Gounod.

Miss Macguire followed with songs by Bond, Kramer, Del Riego, Beethoven, Saint-Saëns, Rubinstein, and concluded the program with duets by Puccini, Delibes, Wilson and Rubinstein.

May 2 they were the visiting artists at the Sunday evening concert, Hotel Gramatan, Bronxville, N. Y. An audience of three hundred heard the two young singers, and were most enthusiastic in their appreciation. The manager immediately engaged them for a return visit in the near future.

Following is a portion of Mme. Ziegler's lecture, also delivered at the Paramount Theatre, Newark, on a recent date:

"There is a natural truth and a cultured truth. The natural truth means the blunt, unconsidered outburst of

a temporal happening or emotion. It is always true at the time expressed, and may not be true the very next hour. It is temporal and therefore subject to change, and it may be either constructive or destructive of form, like all Nature. If we say today (in April) 'the buds of the trees are swelling,' it is true. If we would make the same assertion six months from now it would not be true. Just so voice production has natural truths which are taught and acted on with temporary truthfulness, temporary, therefore not lasting. The truth about the voice which I wish to expound is not the naturally fleeting kind, but a 'scientific truth.'

"A scientific truth, whether about the voice or any other subject, is a law, not a law subject to Nature, but a law governing and controlling Nature. Such a law when complied with is infallible in bringing about culture, and when broken, is just as infallible in punishment. John

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Ruskin says: 'Giving up wrong pleasure is not self sacrifice, but self culture.' I add to this, 'Giving up the natural tendencies in the use of the voice is voice culture.' No one will ever sacrifice the volume or beauty of the voice by obtaining control of it, but control cannot be obtained by allowing the natural voice to go rampant, making all the noise it is capable of on some tones, and sadly coming to grief on others for lack of breath control and general coordination of voice and mind.

"The natural voice is never fit for professional use, it matters not how glorious it may sound. There ought to be a standardization for the singing profession. The singer and teacher must be able to stand the tests of time, strength, musicianship and absolute breath and nerve control, and when such is the case, then and only then the singer should be allowed to enter the profession."

ELEANOR PATTERSON, THE AMERICAN CONTRALTO.

Eleanor Patterson, the American contralto, now on a concert tour in the Middle West, has been invited to sing at the commencement exercises of the Ohio Northern University, Ada, Ohio, May 23. She will share honors with the Rev. Bishop William A. Anderson, Charles W. Dumont, F. Franklin Johnston and Henry Clews, the noted financier of New York City, who will deliver addresses; and the Governor of Ohio, Hon. Frank B. Willis.

The commencement exercises of this university will also see the dedication of the Lehr Memorial, one of the large halls of the institution, built in honor of the aged founder of the university, Dr. Henry S. Lehr.

Miss Patterson has arranged a program particularly appropriate for the double ceremonial, which is sure to give pleasure. It is at once instructive, entertaining and patriotic.

Miss Patterson is a warm favorite in the Middle West, this being her second tour in that section of the country. She is meeting with splendid success, singing to large audiences everywhere. The contralto's voice is generally referred to as a phenomenal one, and is backed by a marked personality. Essentially an American singer, of American birth and development, she seems to "feel" with her audiences, sensing their keen American taste, and gaining their instant appreciation.

REPERT STUDENTS' NATIONALITIES.

H. H. Reppert, director of the Public Academy of Music of the State of New York, furnishes the following official report of the various nationalities represented among the four hundred students at his institution from September 15, 1914, to April 1, 1915. Of the foreign born there is one from Argentine, twenty-nine from Austria-Hungary, one from Belgium, two Bohemians, one from Buenos Aires and one from Canada, two Danes, two Finns, one Frenchman, ten Germans, two Greeks, one from Holland, one Irishman, ninety-six Italians, two Roumanians, seventeen Russian Hebrews, one from Russian Poland, two Scotch and three Swedes. There are fifty-four native Americans in attendance, and the remainder of the personnel is made up of those born in the United States of German (32), Hebrew (47) and Italian (62) descent.

BOICE PUPILS.

Katherine Bickford Self, soprano, appeared as soloist at the Babylon Choral Society's concert, April 30. She sang songs by Salter, Coleridge-Taylor, and the soprano solos in "The Death of Minnehaha." Mrs. Self is a product of the Boice studios. She has a powerful and brilliant voice of wide range, uses it with skill and interprets with intelligence. Dorothy Lane sings for the German Hospital, May 11. Grace Potter Brimlow, soprano, sang at the Harlem Y. W. C. A. last week. Various artist pupils of Mrs. Boice are heard in public nowadays.

THE NICHOLS ON TOUR.

Mr. and Mrs. John W. Nichols, tenor and pianist, are having a successful tour this spring, in spite of the heavy floods in Texas, through which they have been obliged to pass. Their itinerary is as follows: April 19, Buffalo Saengerbund Society; April 22, Brownsville, Tenn.; April 23, DeWitt, Ark.; April 26, Georgetown, Tex.; S. W. University; April 28, Emporia, Kan.; Kansas State Northern Society; April 29, Chicago, Mendelssohn Club; May 1, Kansas City, Elgar's "Light of Life," with the Oratorio Society; May 5, Jamestown, N. Y.; May 7, Muncy, Pa.; May 9, East Orange, Haydn's "Creation."

CHARLES O. BASSETT'S COMPOSITIONS.

Charles O. Bassett, the tenor, whose career includes star appearances with the National Opera Company and The Bostonians, will leave the first week of June for Los Angeles, Cal., where a trio for women's voices, "Old Rancho Days," will be performed by the Women's Lyric Club. This is a new composition in bolero style, just published, and has decided originality, character and vocal fluency. Mrs. W. R. Tanner, secretary of this club, writes Mr. Bassett, expressing the pleasure his work, "Capri," has given the club and its audiences. She says: "It is one of our most beautiful and popular numbers." Mr. Bassett

will also sing the tenor solo in this work in June. A new solo by Mr. Bassett, "Join Hands and Follow" (a gypsy lyric), is also published, and Carolina White, the Chicago opera singer writes through her secretary: "I like the song very much and expect to sing it in the near future."

AMY FAY "PIANO CONVERSATION."

Amy Fay, president of the Women's Philharmonic Society, gave one of her "piano conversations" for this club at Carnegie Hall, April 24. She played "Sea Pieces," by MacDowell; "In the Country," by J. K. Paine, and four short pieces by Jerome Hopkins, her uncle. Winifred Marshall, soprano, assisted, and this affair was much enjoyed by the audience. The seventh afternoon musicale occurs May 22 at 4 p. m., when compositions by Marion Bauer will be sung.

ALFRED KAUFMANN IN OPERAS.

Alfred Kaufmann, an artist student of Miller vocal art science, under Adelaide Gescheidt's instruction, proved great efficiency in a strenuous series of operatic performances in Boston and Brooklyn. He sang four performances of Mephistopheles in "Faust" in three days, and again in four performances of King Henry in "Lohengrin" in the same amount of time, and came forth without strain or fatigue of voice. This was a great test of vocal endurance.

Mr. Kaufmann's unusual quality of bass voice, which he uses with such ease of production and marked flexibility, enables him to sing a bel canto seldom heard in such a low voice. This was especially noticeable.

The noble interpretations of King Henry were pronounced, having greater breadth of tone and style than previous performances. His voice was always well balanced, resonant and telling. In the singing of the "Serenade" one was impressed by the control of his voice and his art.

NOTES.

Eva Emmet Wycoff has given several lecture-recitals in the public school lecture courses on the development of German song. She has also given miscellaneous programs composed of American songs exclusively, in the Bronx and at Rockaway Beach. The following American composers were represented: Mary Turner Salter, Harriet Ware, G. Marschal-Loepke, Carrie Jacobs Bond, Marion Bauer, Gena Branscombe, Charles Wakefield Cadman, G. A. Grant-Schaefer, James H. Rogers, H. Clough-Leighter, Arthur H. Ryder, A. Walter Kramer, Arthur Foote, Bruno Huhn.

Wednesday evening (tonight), May 12, at the Mehan studios, Carnegie Hall, Helen Denice, Mrs. Howard Wheat, Edwin Orlo Bangs and Elliot Shaw, artist-pupils of Mr. and Mrs. Mehan, will appear in a recital. The affair is informal and one of a series of four to be given in May by different artist-pupils of this studio.

The Foster Choral Club, directed by Fay Foster, gave its first spring concert, assisted by Jerome Uhl, at Hempstead, L. I., April 27. Of this affair, the Hempstead Inquirer of April 30, said:

"A most delightful musical affair was the first spring concert of the Foster Choral Club, of which Fay Foster is director, held at St. George's parish house last Tuesday evening. A large number attended and attested to its approval with hearty applause. At the close of the concert Miss Foster was highly complimented for the work of the club, which is composed of young ladies of this vicinity.

"The club was assisted by Mr. Jerome Uhl, baritone, formerly of the Century Opera Company, whose solos formed a very pleasing feature of the evening's entertainment.

"Among the numbers sung by the club were four of Miss Foster's own compositions, all of which were very enjoyable."

Samuel A. Baldwin issued invitations to a concert given by the College Orchestra and Glee Club of the College of the City of New York, in the Great Hall, May 5. Beginning May 9, on five Sunday and Wednesday afternoons, Professor Baldwin will play the programs he will perform at the Panama-Pacific International Exposition at San Francisco, July 4 to 9.

A unique affair at the Wanamaker Auditorium was that of May 4, consisting of a program of compositions by great composers, written for the mandolin and guitar. It is not generally known that Paganini, Mozart, Ferranti, Beethoven and Schubert have all written compositions for either mandolin or guitar. Berlioz, Boccherini, Gade and Denza were all accomplished mandolin and guitar players.

The Tompkins Avenue Congregational Church choir (Brooklyn) gave an invitation concert in the church, April 28. The chorus sang, among others, "Annie Laurie" most effectively. The soloists were May Redick Prina, soprano; Alice L. Mertens, contralto, and Sascha Jacobsen, violinist.

At the annual composers' night of the Fraternal Association of Musicians, at Hotel McAlpin, May 4, the fol-

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lowing composers living in America were represented: Gena Branscombe, Marion Bauer, Laura Sedgwick Collins, Prof. Cornelius Rübner, Hallet Gilberte, and Gustav L. Becker.

Marie Cross Newhaus announces (first time in four years) her annual soiree musicale at the Waldorf-Astoria Hotel, May 27. A brilliant program will be presented, introducing artist-pupils. Arias from operas will be sung in costume, and some well known professionals will give "The Chimes of Normandy" in concert form.

The Oratorio Society of Newark and the Newark Symphony Orchestra, of which organizations L. A. Russell is director, gave the thirty-sixth annual Spring Festival Concert of the Oratorio Society on Tuesday evening. The program included Max Bruch's Scottish Legend for chorus, orchestra and solo voices, "The Cross of Fire."

Ferencz Hegedus to Tour in America.

Since the visits of Flesch and Serato, few violinists of European reputation have come to make their initial bows to American audiences. Those other great violinists who have toured America during the past two or three seasons are well known to our music lovers from their former visits. Ferencz Hegedus, the eminent violinist, will undoubtedly prove one of the most interesting visiting artist of next season.

Mr. Hegedus comes to America without the customary introductory blasts that has been the making as well as



FERENCZ HEGEDUS.

undoing of many European celebrities during past seasons. Mr. Hegedus depends entirely on his merit to make his mark on his first American tour. To quote Mr. Hegedus' own words: "I am a firm believer in the 'Veni, vidi, vici' spirit. Throughout my entire career I have kept this thought as a spur." And judging by his past record he succeeded in reaching his goal.

If one but glances over the glowing tributes paid to Mr. Hegedus by the critics of Germany, Hungary, France, England, etc., and add to these the comments of such authorities as Nikisch, Dr. Hans Richter, Ysaye, Godowsky, Wilhelmj and Hubay, there can be no doubt left in the minds of the most skeptic as to the eventually successful results of his method: "Hegedus comes, plays and succeeds." The same amount of simplicity and power that his precept contains may be found in the individual by whom it has been adopted.

Hegedus' career has not been that of a wunderkind. Born in Hungary, the land that has produced so many great violinists, this talented boy received a careful and thorough training. His record at the Royal Musical Academy of Hungary, under the fatherly guidance of Hubay, was an enviable one. From the day he set forth from the academy, the young artist began a vigorous campaign for recognition in the musical world. His earnestness, musical ability and intelligence produced a profound impression wherever he was heard. His high ideals in musical art, as well as in his splendidly developed intellectual life, lend to the young artist added powers. His inborn Hungarian temperament was governed by a highly developed intellect, and when one finds such a combination in a musical artist success is well nigh assured.

From land to land he has traveled, heralded in advance by the good news that outdistanced him. Blessed with excellent powers of observation, through contact with the inhabitants of the various countries, the young artist be-

came enriched with the best each had to offer, and as years passed he stored up a wealth of culture and worldly wisdom that have lent strength to his musical messages.

When such an authority as the great pedagogue and composer Hubay pays a warm tribute to Hegedus' art, it seems none too sanguine for the music lovers of America to look forward to his coming as a rare treat.

Alfreda Beatty's Philadelphia Tributes.

Alfreda Beatty, the lyric soprano, gave a recital at Witherspoon Hall, Philadelphia, on Wednesday evening, April 28, assisted by Hans Kindler, cellist, and Ellis Clark Hammann, whose splendid accompaniments added much to the enjoyment of the evening. Miss Beatty sang a group in German, a group in English, and an aria by Puccini. Various Philadelphia papers spoke thus of her work upon this occasion:

"Alfreda L. Beatty, a young lyric soprano gifted with a voice of pleasing quality, was heard in recital last night at Witherspoon Hall. . . .

"Schumann's 'Frühlingsnacht' and 'Wir Wandelten' by Brahms were, perhaps, the most effective of the songs in German given by Miss Beatty. . . . Her voice was limpid and her technic flexible. Of the works in English, the most favorably received was 'Apparitions,' written by Mr. Hammann, who played the accompaniment himself. In the interpretation of this production of the well known Philadelphia pianist and composer, Miss Beatty was at her best.

"The audience was warm in its demonstration of appreciation of the singer."—Philadelphia Ledger.

"Miss Beatty has a light, florid voice, which has an unusual compass, and is especially even in character. She sings with fine intelligence, and her great variety of songs gave the audience a chance to judge of her vocal abilities from many different standpoints. Her first six numbers were songs from the German, and her last six were dainty compositions by various composers, including 'Apparitions,' by the accompanist, Mr. Hammann."—Philadelphia Press.

"Miss Beatty's selection of songs was happy, for it gave her listeners an excellent opportunity to appreciate the scope of her voice. . . . Her rendering was excellent.

"The second group included 'Apparitions,' written by Mr. Hammann, who played the accompaniment for it, which was charmingly sung and warmly received."—Philadelphia Evening Telegraph.

"One of the most interesting among the minor concerts of the season was the one given at Witherspoon Hall last evening by Alfreda L. Beatty, with the assistance of Hans Kindler, the gifted young Dutch cellist, and Ellis Clark Hammann, the well and favorably known pianist of this city. Miss Beatty's voice is a light soprano of sufficient range and agreeable quality, resonant and clear, which has evidently been carefully cultivated, and which she used with fluency, intelligence and skill. . . . There is no doubt that last evening's audience, which was nearly large enough to fill the house, was greatly pleased."—Philadelphia Inquirer.

Dorothy Leach a Beardsley Pupil.

Dorothy Leach, the young pianist, who appeared as soloist before the Ohio Women's Society (her first New York appearance), Hotel McAlpin, April 26, playing the Litoff scherzo in D minor (from the celebrated concerto), accompanied by Mrs. Beardsley at a second piano, is a pupil of this pianist and teacher. She also played the second piano in Chopin's concerto in E minor, her teacher, Mrs. Beardsley, playing the principal part. Miss Leach is studying the Joseffy method under Mrs. Beardsley, who says fine things of her progress.

Ralph Brokaw's Pupil Wins Highest Honor.

Henry Leben, violin pupil of Ralph Brokaw, of Wichita, Kan., won the highest prize for violin soloists at the Kansas and Interstate contest, which took place Tuesday, May 4, at Wichita, Kan., in connection with the spring festival.

Terry Ferrell, Mr. Brokaw's other entry in Class B, won honorable mention.

The festival will be covered by the MUSICAL COURIER correspondent in the next issue.

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Frances McLean in Successful Southern Tour.

Frances McLean, who has been a student with many of America's leading teachers, has recently returned from a very successful tour through the South, including Virginia, Tennessee, Alabama, Mississippi, South Carolina, etc. Everywhere the audiences evinced their appreciation of Mrs. McLean's fine voice, tone color, delicate phrasing and command of technic of the vocal art.

Among the notices that appeared in the various Southern papers the following excerpts show the warm reception accorded her:

"In her interpretation and rendition of the group of French songs Frances McLean was very pleasing and showed beautiful control of a well trained voice of great range. Her 'Song of Singing,' by Catherine Parnell Mead, was especially well received."—Bristol (Va.) Herald Courier.

"A recital program of much charm and beauty was given at the Lyric Theatre last night by Frances McLean, soprano; Angelo Cortese, harpist, and Mrs. M. E. Stewart, pianist.

"The audience was privileged to hear Mrs. McLean . . . and gave her a most cordial reception. Mrs. McLean has spent several years in study in New York City. Her voice has gained strength and breadth since she was last heard here. It has a sweet and appealing quality, while her stage presence is charming."

"Her first encore was an old favorite, 'Annie Laurie,' sung tenderly and sweetly. While Mrs. McLean's voice is soprano, it is of mezzo quality, and her low tones are lovely. One of the prettiest songs and probably the favorite with the audience was Mrs. McLean's final one, 'A Song of Singing.' 'Morning' was also a most attractive bit of brightness, beautifully sung."—Chattanooga (Tenn.) Daily Times.

"Mrs. McLean's first group of songs included five gems of French origin, quaint, tender and pensive. . . .

"Her stage presence was pleasing and free from mannerisms. There is a rich, sympathetic quality in her voice in the lower tones which was especially noticeable in her first encore number, 'Annie Laurie.' . . .

"Three songs in English closed Mrs. McLean's share of the program. They were the favorites of the evening and were charmingly sung. . . .

"If one feature might be emphasized in this recital it would be the freedom from all affectation on the part of the three artists."—Chattanooga (Tenn.) News.

Mrs. McLean is a pupil of Mary Fidelia Burt, teacher of sight singing and song interpretation, of Brooklyn, N. Y., having been under her able guidance for about three years.

Praise for George Carre.

Some recent additions to the many laudatory press notices and congratulatory letters from the composers whose songs George Carre has sung with success herewith follow. They speak well for the excellent work and popularity of this tenor.

"MY DEAR MR. CARRE—Your artistic singing of my songs, 'Her Voice to Me' and 'There Is a Heart,' was highly appreciated by the large audience present at the concert given at the Waldorf-Astoria. I was especially pleased with the beauty of tone and the artistic phrasing you showed in the selections mentioned.

"Success must meet your efforts.

"(Signed) HOMER N. BARTLETT."

"The tenor, Mr. Carre, was persistently encored, to whom a meed of praise should be accorded. The audience appeared to wax most enthusiastic over his solo numbers."—Oswego (N. Y.) Times.

"A quiet pervaded the audience as Mr. Carre took up the theme of his opening recitative, 'Comfort Ye,' which he sang superbly; his warm voice and convincing style brought out the fullest meaning of the text. His aria, 'Every Valley,' was sung with marked excellence. Prolonged applause greeted his efforts."—Newburgh (N. Y.) Journal.

"The singing of Mr. Carre gave delight by its qualities of elegant style and correct delivery. The tenor's voice is one of great resonance and was handled admirably."—Bridgeport (Conn.) Telegram.

Summer Activities at the Soder-Hueck Vocal Studios.

Owing to the uncertain conditions which prevail in Europe at present, Ada Soder-Hueck, the New York vocal teacher, has decided to remain in this country during the summer months. For this reason and because of the in-

sistent demands of her many professional pupils who desire to continue work on their repertoire during the vacation time, she will continue her work partly at her studios in the Metropolitan Opera House Building and in part at the seashore near New York. This will afford those interested the opportunity they desire to take a summer course under the guidance of this well known voice trainer and coach. There will be a student's course, a teacher's course and an artist's course, beginning June 15. Teachers and professional singers interested in this opportunity should apply to the Soder-Hueck Vocal Studios, 1425 Broadway, New York, for full details.

Herself a singer, formerly prima donna contralto of the Vienna opera, Mme. Soder-Hueck is well qualified to instruct in her art, and her pupils in their ease of tone production and interpretation reflect credit upon her methods. Managers frequently send to her singers who desire to work up concert programs especially in German Lied.

Carl M. Roeder Pupils' Recital.

Eight artist-pupils of Carl M. Roeder collaborated in a most artistic piano recital at Chickering Hall, New York, May 8. The first thing that struck the observer was the few vacant seats; the second, the attentive audience, no one leaving before the close. It is gratifying for teacher, performers and the management to attain such conditions, certainly due this Roeder program, so well was it carried out.

Adelaide Smith began the program with Saint-Saëns' C minor concerto, playing with brilliancy. Eleanor Anderson played pieces by Sinding and Schytte with nice touch and phrasing. Marie Wolf excelled by her artistic deliberation and fluent technic in the Chopinlike passages of Henselt's larghetto from the concerto. Ruth Nelson's clean cut playing of pieces by Tschaikowsky and Arensky was remarked on. Olive Hampton played the Tschaikowsky concerto with fire, fervor and expression, showing high development. Eight year old Dorothy Roeder, daughter



CARL M. ROEDER.

of the giver of the recital, played a "Solfeggietto" by Bach, "Barcarolle" by Scharwenka, and "Etude de Style" by Ravina with nice expression, correctness and clearness. She had to play an encore. Anna Crow played pieces by Sibelius and Chopin very well indeed. Liszt's "Hungarian Fantasie" closed the program, the solo part being played by Ida Gordon, a pianist of unusual attainment for one so young; she performs with snap, temperament and style.

Other observations of the present writer included the fact that every one played from memory, that there was always clear, musical touch and tone, that the intellectual side was prominent, phrasing and pedaling showing careful plan, and that there was supreme confidence on the part of all. This produced a reflected attitude in the audience, which hugely enjoyed all the numbers, showering applause on every pianist, recalls occurring in many instances. It was an altogether unusual, high class recital of piano music, Mr. Roeder assisting at a second piano in the concertos, this resulting in artistic interpretation and unity.

Giorgio Polacco to Italy.

Giorgio Polacco, conductor of the Metropolitan Opera Company, and Mrs. Polacco will sail for Italy next Saturday, May 15, on the steamer Duca d'Aosta.

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FRENCH WAR SUFFERERS TENDERED BENEFIT IN CHICAGO.

Substantial Sum Turned Over to French Consul as a Result of Largely Attended Concert and Operatic Bill—Chamber Music Presented by Society of American Musicians—
An Interesting Inquiry—Current Mention and Notes.

Chicago, Ill., May 8, 1915.

A concert and the first act of "Lakme" for the benefit of French sufferers in the war was given before a capacity audience at the Blackstone Theatre, Sunday afternoon, May 2. The program enlisted the services of Jenny Dufau, soprano; Hamilton Hopkins, baritone; Beecher Burton, tenor; Antonio Sala, cellist; Charles Lurvey, pianist-accompanist, and the second part of the program was given over to the first act of Delibes' "Lakme," under the direction of Herman Devries with his students. Miss Dufau, who scores a huge success whenever she appears in Chicago either in opera or on the concert platform, was in glorious voice and demonstrated rare virtuosity in the difficulties abounding in an aria from Thomas' "Hamlet." Miss Dufau was also heard in two other groups of songs, by Carey, Loehr, Huhn, Delibes, Parelli and Maillart. The success of the brilliant singer in each selection was complete and her voice was never heard to better advantage.

Beecher Burton, tenor, sang with fine effect the aria from Massenet's "Herodiade." Mr. Burton, who is one of the very best tenors in the Middle West, is a professional pupil from the class of Herman Devries. It has been said by a reliable authority that he will make his home in Chicago next year instead of Waukesha, Wis., and then probably his appearances through the Middle West will be even more numerous than heretofore. Mr. Burton has much in his favor to recommend him. His voice is fresh, full of charm, well guided, and his interpretation and enunciation

are above criticism. As an encore he sang an aria, "Ah Fuyez," from Massenet's "Manon," in which he again won the full approval of his hearers.

The first act of "Lakme," with Herman Devries at the piano, again afforded the pleasure of hearing Mrs. Thomas Prindiville in the title role. This young society matron should enter the musical field professionally; she should be heard at least once with the Chicago Opera Association, Inc., during next season, as she is not only one of the most popular social lights in the city, but vocally as well as histrionically she has few peers, judging naturally from her presentation of Lakme. Mrs. Prindiville may well be pleased with her achievements, which call for praise. Marie Yahr disclosed her rich contralto voice in the part of Malika and she shared with Mrs. Prindiville the honors of the performance. Dorothy Cannon was an Ellen as pleasing to the eye as to the ear. She, too, won much applause. Anna Polleschek was a handsome and well voiced Rose. Miss Polleschek, who has been heard often in public, showed her experience by the ease with which she acted her role. Margaret Gaffey made an irresistibly funny Mistress Benson. She gave the gay note to the afternoon. Huntington B. Henry, a sweet voiced tenor, gave unalloyed pleasure by his artistic rendition of the role of Gerald. Raymond Gifford, Lemuel Kilby and Richard Davis rounded up an excellent cast.

Jenny Dufau and Herman Devries can well be pleased with the artistic side of the concert, while on the other hand the financial side reflects the popularity of those two artists, when at this late date a sold-out house was registered and profits amounting to nearly \$2,000 were given into the hands of the French consul at Chicago.

SUYE OGURA IN RECITAL.

Suye Ogura, Japanese pianist and pupil of Rudolph Reuter, was heard at the second of the series of international concerts given at the Auditorium Hotel, Sunday afternoon, May 2. The young Japanese girl played her selections uncommonly well and it is to be hoped that next year she will be heard in a hall better adapted to piano music. On the same program appeared also Grand Hadley, baritone, and he, too, should be heard next season in better surroundings.

POPULAR CHAMBER MUSIC.

The Society of American Musicians presented a concert of chamber music and songs at Fullerton Hall, last Sunday afternoon, May 2. A capacity audience bestowed upon each performer liberal applause.

I. M. T. A. CONVENTION.

The Illinois Music Teachers' Association convention was held this week in Centralia. It opened with a recital on Tuesday, May 4, and ended with a program presented by the Minneapolis Symphony Orchestra and soloists on Fri-

day, May 7. A complete report will be published in the MUSICAL COURIER under the signature of Edgar Nelson, the well known organist, accompanist and assistant conductor of the Apollo Club and one of the prominent members of the I. M. T. A. Mr. Nelson accepted his assignment from the MUSICAL COURIER and a very interesting and detailed review of the happenings of the convention is sure to arouse interest among the musicians.

AN INQUIRY.

The following letter from Adelaide Pierce, of 10 East Summit avenue, St. Paul, Minn., was received at this office:

"MY DEAR MR. DEVRIES—I am a young artist who has only recently entered the profession. I am well known in Minnesota and this vicinity as a contralto, and recently won second place in the contest for the Middle West given by the Federation of Musical Clubs. I am anxious to broaden my field of activities as I am now ready to enter the concert and oratorio work.

"Recently I noticed an advertisement in THE MUSICAL COURIER which appealed to me as a sane method of approaching the clubs. I refer to the one of Anne Shaw Faulkner and Marx E. Oberndorfer in which they quote their prices. Can you tell me if such an unusual method is bringing results? Of course, I realize that these artists have a coast to coast reputation, but would such a method of advertising be considered by you as wise for a young artist?

"Thanking you for this information, I am

Respectfully,

(Signed) ADELAIDE PIERCE."

The best answer to Miss Pierce's letter is to refer her to Mr. and Mrs. Oberndorfer. This department understands that the learned lecturer and her gifted husband accompanist-pianist are having much success booking dates for the coming season. This through their straightforward and up to date advertising. The Oberndorfers have been among the first ones to recognize that the ethics in musical undertakings did not prohibit legitimate business methods and in giving out to the musical public the fee those two artists expect from clubs and managers, they in no way hurt the managers or clubs and really gain a reputation as businesslike musicians. Having set forth in their advertisement everything deemed necessary to engage them, managers and clubs correspond with Mr. and Mrs. Oberndorfer only to ask for their programs and a contract, thus eliminating a long correspondence to demand the fee and later to consent to a reduction. As stated in the advertisement, the price is uniform, being for a single recital \$150 to \$200 according to location, yet to clubs anxious to stimulate the true musical growth in the smaller cities, their price will be \$100 (regardless of location, but dates to be decided by the artists), provided the club will arrange a ten cent school children's matinee, artists and club sharing on an equal basis. The advertisement speaks for itself, yet it would be difficult to judge if artists less well known than Mr. and Mrs. Oberndorfer would get good results from the same kind of advertising.

Artists who have a scaling price and who are willing to appear in some cities for \$25 and who ask \$250 in some other community, could not very well follow the footsteps of the artists above referred to, yet it is very doubtful that musicians whose scale varies in such proportions are advertising at all in the MUSICAL COURIER. They generally are artists of little account and do not advertise in a paper which has been established for over thirty-five years. This



FRANCES INGRAM

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remark is in no way a reflection on Miss Pierce, who is not an advertiser in the *MUSICAL COURIER*, but whose interest in another musician's undertakings proves her at least to be a student in every sense of the word and a musician of uncommon perspicuity—a rarity in the musical profession.

BERNHARDT HAS RELAPSE.

Press Representative Bernhardt, who was reported to be convalescing, has had a relapse and is again at Michael Reese Hospital. His friends hope for a prompt recovery.

LAST PUPILS' RECITAL OF SPRY SCHOOL.

The last pupils' recital of the season of the Walter Spry Music School took place Friday evening, May 7, in the Literary Club rooms, Fine Arts Building. Advanced pupils of Walter Spry, Hugo Kortschak, Cedric W. Lemont and William Beard appeared on the program. Those who performed were Bernice Hannan, Isabel Gardner, Elsa Selz, Susan Wilbur, Elsa Toenniges, Edith Hasselquist, the Misses Miller, Trumbull and McClung, Frederica Toenniges, Lucille Dunton, Ernestine Rood, Dorothy Pound, Amy Neill, Kathryn Whitfield and Eleanor Leeming. Each student made especially good impressions as to their training and reflected much credit on their teachers and the school in which they were taught.

ALLEN SPENCER ENGAGEMENTS.

Allen Spencer, pianist and teacher at the American Conservatory of Music, appeared on April 19 at Kemper Hall, Kenosha, Wis.; on April 28 at Tiffin, Ohio, and on May 6 at the I. M. T. A. convention, in Centralia, Ill. Mr. Spencer will give a program next Wednesday, May 12, at the Academy of Our Lady, Longwood, Ill., and on May 17 will appear in Alma, Mich.

ARTHUR C. KRAFT BUSY.

A busy and successful pupil of Arthur M. Burton, Arthur C. Kraft, gave a recital of English songs Monday afternoon, May 3, at the home of Mrs. G. May, at Winnetka, Ill. Mr. Kraft was asked to repeat the same program, which he did on Wednesday, May 5. On May 25, 26, 27 and 29 Mr. Kraft will sing the leading tenor part in "Iolanthe" with the Wheaton Choral Society, at Wheaton, Ill.

AMATO AND WHITEHILL FOR FESTIVAL.

Pasquale Amato, baritone of the Metropolitan Opera Company, and Clarence Whitehill, bass, have been engaged for appearances at the North Shore Music Festival, at Evanston, May 24, 25, 27 and 29. Mr. Amato will sing arias from three operas and Mr. Whitehill will give a performance of the title role of Mendelssohn's "Elijah" with the festival chorus of 1,000 singers. "Elijah" will be the opening concert of festival week. The course sale of tickets for the five concerts opened last Saturday and already there seems a probability that the sale of tickets will surpass that of 1914, which was the largest of these festivals.

STURKOW-RYDER BUSY.

Theodora Sturkow-Ryder was one of the soloists at the Illinois Music Teachers' Convention, May 5, in Centralia, playing the Mendelssohn fantasia in F sharp minor, and two groups of modern compositions. She returned in time to play at the big theatrical benefit on Friday, at the Studebaker Theatre.

CAROLYN WILLARD'S SUMMER TERM.

Carolyn Willard announces the third summer term for pianists and teachers, from June 22 to August 14, at Union City, Mich., on the St. Joe River. Registration for five weeks by those wishing a shorter term than the full eight week period. Miss Willard's Chicago studio will be in charge of capable assistants during the summer months. Miss Willard will present Geneva Chace in recital at Thurber Hall on Friday evening, May 21.

BERGEY CHICAGO OPERA SCHOOL CONCERT.

Pupils of the Bergey Chicago Opera School gave a concert at Grace Reformed Church Tuesday evening, May 4, at which Mae MacMinn, soprano; Hal Burr, baritone; Leslie Voightmann, tenor, pupils of Theodore S. Bergey, and Leona Hay, Irving Engel and Clarence Stroupe, pianists, pupils of Mrs. Bergey, took part. Miss Hay and Mr. Stroupe opened the program with Weber's overture to "Der Freischütz." Mr. Burr followed with a group of songs by Verdi, Homer and Beverly. Later Mr. Burr was heard in the first act of Gounod's "Faust" with Mr. Voightmann. Miss MacMinn was heard in "One Fine Day" from Puccini's "Madame Butterfly" and Delibes' "Indian Bell Song" from "Lakme." Mr. Stroupe per-

formed a romance by Sibelius, concert etude by MacDowell and Chopin's polonaise, op. 53. Mr. Voightmann sang arias from Puccini's "Fedora" and "Tosca." Mr. Engel played Liszt's second rhapsodie and the trio from "Faust," sung by Miss MacMinn and Messrs. Voightmann and Burr, closed the evening's festivities. It was pronounced a most successful affair, as is usual with performances given under the same auspices.

PIANIST WINS PRIZE CONTEST.

Josephine Rogers, a young Chicago pianist still in her teens, won the Lakeview Musical Club's \$100 tuition prize contest on Saturday, May 1. There were seventeen contestants. Miss Rogers has received all of her training in Chicago for the last three years with Jeannette Durno.

JENNETTE LOUDON STUDIOS RECITAL.

Some fifteen pupils, vocal and piano, participated in a program last Saturday afternoon in the Jennette Loudon studios. Miss Loudon presented the younger pupils of her class and the more advanced ones, both reflecting much credit on their able mentor.

GREETINGS FROM CENTRALIA.

Theodora Sturkow Ryder sent her greetings to this office from Centralia on a post card, on which she also wrote "Played to delightful audience today."

AMERICAN CONSERVATORY NOTES.

Pupils of Allen Spencer will appear in recital, Friday evening, May 14, in Kimball Hall. The program will consist entirely of piano concertos, with Mr. Spencer playing the orchestral parts.

Saturday, May 15, the annual contest for playing at the commencement concert will take place at Kimball Hall. There will be sixteen contestants, playing movements from the Tchaikowsky, Moszkowski, Saint-Saëns, MacDowell, Paderewski and Liszt concertos. Three of Chicago's most prominent musicians will act as adjudicators.

"A Single Man," by Hubert Henry Davies, author of "The Outcast," will be presented by pupils of the Walton Pyre School of Expression, affiliated with the American Conservatory of Music at Central Music Hall, on the evening of June 8.

SONGS AND DUETS PROGRAM.

The sixteenth program of the series of recitals given at the MacBurney studios consisted of songs and duets furnished by Madeleine St. Claire Blachly and Florence Pettinger, sopranos, Grace Grove accompanist. The affair was held on Monday evening, May 3, and came up to the standard of the other recitals given under the same auspices.

BUSH CONSERVATORY NOTES.

On Sunday afternoon, May 9, Mary Thomas, the remarkable child violinist and pupil of Guy Herbert Woodard, of Bush Conservatory, will give a program at Seward Park. She will also appear at the LaSalle Hotel, Monday afternoon, May 10, on a program given by the Lakeview Musical Society. Vivian Stoik, pupil of Julie Rive-King, will be at the piano.

Grace Stewart Potter, pianist, has just returned from her Eastern concert tour and has resumed her teaching.

Earl V. Prah, pianist, pupil of Julie Rive-King, will appear on the program at the Auditorium Recital Hall, Wednesday evening, May 19.

On Saturday evening, May 8, the following students of the Bush Conservatory gave a program for the Royal Arcanums: Alice Calvert, soprano; Lora Williams, reader; Marietta Livengood, violinist; Georgie Dowell, pianist; Gertrude Benner, reader; Frank Brantley, baritone, and Lillian Fox, reader.

A former pupil of Justine Wegener, Clara Schweinfurth, soprano, was awarded the honors at the contest which took place Wednesday, May 5, at the Lakeview Musical Club.

Frank Brantley, baritone, and Eugene Musser, pianist, have been engaged to give a joint recital for the Columbia Damen Circle at Germania Hall.

On Saturday evening, May 15, the following students will give a concert at the Church of Christ at Elmhurst: Alice Calvert, soprano; Georgie Dowell, pianist; Marietta Livengood, violinist.

Arnold G. Beckman, pianist, pupil of Julie Rive-King, and Clay Hart, tenor, pupil of David E. Baxter, have been engaged for a number of joint recitals throughout Illinois and Indiana, beginning Saturday, May 8.

From the present applications, Bush Conservatory promises to have the largest summer school in the history of

the institution. The artist teachers will all be in charge of their various departments during the summer session.

Robert Yale Smith, pianist, is at present on a concert tour to the Pacific Coast, where he has been booked for many engagements.

HANNA BUTLER'S PUPILS RECITAL.

A recital by pupils of Hanna Butler was given Saturday, May 8, at 512 Fine Arts Building. Those who took part were Irma Bliss, Mary Harris Holmes, Sara Hillis, Marion Gross, Miss Rothlesberger, Genevieve Barry, Edna Ellison, Mrs. Henrich and Miss Burleigh. The program comprised works by Stern, Puccini, Schumann, David, Brachelet, L. W. Moline, Rogers and Verdi. The pupils were heard to good advantage and reflected careful training.

AMERICAN CONSERVATORY RECITALS.

The children's classes of the American Conservatory of Music, under the direction of their teacher, Lucy Duncan Hall, gave a demonstration of eurhythmics or the Jacques Dalcroze method of rhythmic gymnastics at Kimball Hall, Saturday afternoon, May 8. The work proved most interesting and was well done by the different classes of Miss Hall.

A concert by the Conservatory Students' Orchestra, Herbert Butler, conductor, will be given Tuesday evening, May 11, at Kimball Hall. Helen Carney, Stella Roberts, Neta Smith and Nathan Herzhoff, violinist, will assist. The program follows:

Overture, Iphigenia in Aulis.....	Gluck
Orchestra.....	
Violin, Concerto, G minor.....	Bruch
Helen Carney.....	
Symphonie, G minor.....	Mozart
Orchestra.....	
Concert for two violins and orchestra.....	Bach
Stella Roberts and Neta Smith.....	
Violin—	
Romance.....	Frini
Intermezzo Pittoresque.....	Kocian
Berceuse.....	Jarnfeldt
Serenade.....	D'Ambrosio
Nathan Herzhoff.....	
March, Pomp and Circumstance.....	Elgar
Orchestra.....	

Advanced pupils of Allen Spencer will render the following program at Kimball Hall on Friday evening, May 14:

Capriccio Brillante.....	Mendelssohn
Miss Schaper.....	
Concerto in A minor (second and third movements).....	MacDowell
Miss McVey.....	
Concerto in C minor (first and third movements).....	Saint-Saëns
Miss Masley.....	
Concerto in F minor (first movement).....	Arensky
Miss Baum.....	
Concerto in E major (second and third movements).....	Moszkowski
Miss Ginsburg.....	
(Fourth movement.)	
Mr. Roberts.....	
Concerto in G minor (first movement).....	Saint-Saëns
Mr. Kinney.....	
Polacca Brillante in E major.....	Weber-Liszt
Mr. Jensen.....	
Orchestral parts played on second piano by Mr. Spencer.	

MORSE-VOEDISCH CONCERT.

Earl Morse, violinist, will give a concert in Saginaw, Mich., next Wednesday, May 12. He will be assisted by Huldah Voedisch, soprano, who will appear in the double capacity of singer and accompanist.

NOTES.

The second program of the series of Sunday afternoon concerts of chamber music given under the auspices of the Society of American Musicians will take place Sunday afternoon, May 9, at Fullerton Hall, Art Institute.

Guy Armand LaBelle, assisted by Arthur C. Merz, baritone, will give a piano recital next Friday evening, May 14, at the Auditorium Recital Hall. Agnes Bodholt will play the accompaniments.

Alois Trnka Plays at Williams College.

At Williams College, Williamstown, Mass., the violinist Alois Trnka appeared recently in recital, scoring his usual brilliant success, and he was warmly greeted after the recital by Prof. Sumner Salter, who expressed his appreciation of the artist's work on that evening.

Last week Mr. Trnka was most enthusiastically received at a concert in Astoria, L. I., when he was obliged to respond to a double encore before his listeners were satisfied.

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—Five Years' Contract Between Omaha and Chicago
Organizations Terminated—Its Renewal Depends
Upon Moral and Financial Support on the
Part of the Omaha Public.

Omaha, Neb., April 28, 1915.

The annual concerts of the Omaha Mendelssohn Choir in connection with the Chicago Symphony Orchestra came to a close last evening, and at the same time terminated the five years' contract between the two organizations. Whether or not this contract will be renewed depends on conditions entirely external to the Mendelssohn Choir, its conductor and management. For these latter are of the opinion that although the artistic success of the five years' series has been so brilliant as to fall very little short of the sensational, the financial returns, and moral support have hardly been sufficient to justify the arduous labors and heavy responsibilities involved, unless adequate backing can be obtained.

However, it is gratifying to note that there are already very strong indications that this backing will not fail; that the local Mendelssohn Choir, which, under its gifted leader, Thomas J. Kelly, has been one of the most powerful agents for the spread of musical culture in this section of the country, will not be forced to limit the scope of its activities, but, on the contrary, be enabled to do yet more in the accomplishment of its great mission.

On the public mind the impression made by the concerts just closed seems to have transcended those left by the series of former years, while the local press has exhibited a noticeable unanimity in dealing with them in terms of almost extravagant praise. The well known standards of the Chicago Symphony Orchestra were well matched by the artistic excellence of the Omaha Mendelssohn Choir, and a quintet of soloists of national prominence cooperated in presenting programs of great musical and cultural value.

The import of the message carried in the first lines of the opening chorale, "Sleepers Wake! a Voice is Calling," was perceived and applied locally. This chorale, an excerpt from Mendelssohn's "St. Paul," was sung by the choir with orchestral accompaniment. For the first time in the series the Mendelssohn Choir both opened and closed the programs, the final number this season being the "Amen" chorus from "The Messiah."

Aside from these facts just mentioned, the choir offered many other choral compositions during the progress of the series, embracing widely different styles and moods. Of the unaccompanied numbers, the most impressive was beyond question Gounod's setting of the 137th Psalm, which revealed, on the part of the conductor, an imagination of wide compass, an interpretative ability bordering on the uncanny, and a firm grasp of all the details usually included in a conductor's technic, and many not so included. On the part of the choir there was noticeable a response, a receptiveness, a capability of acting on even the slightest suggestion, and a quality and volume of tone that seemed to reach the ultimate limits of the possible in concerted singing. Other à capella numbers in which the same capacity for the powerful and dramatic was in evidence were "Emer's Lament," by Bantock, and "Angel Spirits Ever Blessed," by Tchaikowsky.

Mr. Kelly's reading of the lighter numbers evidenced a complete adaptability to the work in hand. Such choral gems as "On Himalay," by Bantock; "How Sweet the Moonlight Sleeps," by Fanning; "Ave Maris Stella," and "God's Peace is Peace Eternal," by Grieg, were sung with appropriate tone quality, and with interpretations literally in keeping with the spirit of the work.

Of the compositions sung to an orchestrated accompaniment, Sir Edward Elgar's "Challenge of Thor," from "King Olaf," was among the most effective. The tremendous challenge hurled forth in the thunderous tones of the pagan deity made an impression of almost overwhelming power.

Less dramatic, but none the less effective, were the chorale "Awake" and "Finale" from "Die Meistersinger," and the three closing choruses from Handel's "Messiah." In a different way the three numbers from Elgar's "Bavarian Highlands" suite became things of living beauty, no less by the grace and smoothness of interpretation than their loveliness of melody and rhythmic fascination. Oliver King's choral ballad, "The Sands o' Dee," likewise proved a welcome number, its performance by the Mendelssohn Choir and Chicago Symphony Orchestra, under the direction of Mr. Kelly, revealing moments of exquisite lyric tenderness, of mystery and pathos. Other choral works sung by the choir were "Sigh No More, Ladies," by Stevens, and "A Love Symphony," by Percy Pitt.

It would be asserting much to say that Mr. Kelly and the Mendelssohn Choir reached a loftier height than here-

tofore, especially as the choir from its first inception has always stood for the ideal in shading, in enunciation, in tone quality and interpretations illuminating the spirit of the text. And yet there was that in their work this season, a closeness of sympathy between conductor and choir, a spontaneity, a ringing brilliancy in the climaxes, and an atmospheric softness in the pianissimos, which make the statement not without justification.

The finished character of the playing of the Chicago Symphony Orchestra is a matter of such common knowledge that detailed comment regarding it would neither be necessary nor in place. And yet the good qualities of both leader and orchestra are so numerous and of such character that overpraise would be difficult. The works performed by the orchestra on the first evening were the "Liebesfrühling" overture by Georg Schumann, the "Carnival" from Sinigaglia's "Suite Piemontesi," and four excerpts from "Die Meistersinger." These consisted of the introduction to act three, "Procession of the Guilds," "Dance of the Apprentices," and "Entrance of the Meistersingers," and together with the "Prize Song" and the chorale "Awake" and "Finale," formed the effective close of the first evening's program.

Matinee Concert.

As usual in these series, the afternoon program took the form of a symphony concert by the orchestra, the symphony chosen for performance on the occasion being Tchaikowsky's fourth. Tchaikowsky's symphonies seem to be special favorites of orchestras on tour. For instance, of the five symphonies which the Chicago Orchestra has performed here in as many successive years, three have been by that composer, the other two by Dvorak and Brahms. Beethoven, the ideal symphonist, is probably too serene and self contained for the average audience in towns which do not support orchestras, and consequently have to take their music in large draughts.

The music of the great Russian, however, makes a universal appeal, and, played as this one was on the occasion in question, become the source of pleasure of the highest type.

Other orchestral works which figured on this program were Smetana's delightful "Bartered Bride" overture and three numbers from Glazounow's ballet, "Ruses d'Amour."

Soloists.

Lambert Murphy, the tenor, sang the aria "Celeste Aida" with great repose and beauty of voice. He sang without apparent effort, and in a style which charmed by its simplicity and directness. He responded to an encore and later showed musicianship and routine in his delivery of Walter's "Prize Song."

A highly developed and finished vocal art was revealed in Margaret Keyes, contralto, in a performance of the cavatina, "Plus grand dans son obscurité," from Gounod's "Queen of Sheba." Miss Keyes has made the most of the many opportunities offered by her fine natural equipment, with the result that she is a very satisfying and well rounded artist.

The soprano, Olive Kline, made on this occasion her first appearance in these parts, and won laurels by her rendition of the "Shadow Song" from "Dinorah." The freshness and smoothness of Miss Kline's voice, and the remarkable technical accuracy of her coloratura work brought insistent applause, and she was forced to respond to a double encore.

Herbert Witherspoon, bass, made the long journey from New York for this occasion, and must have been rewarded by the cordiality and warmth of his reception. His resonant voice was heard in the arias "O tu Palerma," by Verdi and "Madrigale," by Florida. Besides being equipped with a splendid vocal organ Mr. Witherspoon has the important asset of a good stage presence. Great intellectuality and a many sided personality shine constantly through his interpretations.

Other Musical Notes.

Walter Wheatley, the operatic tenor, gave a recital in the Brandeis Theatre recently, assisted by Jean P. Duffield, pianist. Although Mr. Wheatley is primarily an opera singer, he by no means limits himself to the repertoire of the opera, and on this occasion sang works from the classical German and modern song literature with uniformly excellent effect. Especially noteworthy were

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his sympathetic singing of Sinding's "Sylvain" and Burleigh's "Jean." His rendition of "The Pipes of Gordon's Men," by Hammond, was dramatic and effective.

Charles S. Skilton, dean of the School of Fine Arts of the University of Kansas, was a recent visitor in the city.

JEAN P. DUFFIELD.

Tenor Albert Schott's Doings.

Albert Schott, the German tenor, who, however, sings Italian roles as ably as he does those of the Teutonic repertoire, is beginning to be in demand for concert work next season, and he also has received an operatic offer of



ALBERT SCHOTT.

importance; but owing to managerial arrangements already made with M. H. Hanson, he will be obliged to devote the greater part of the coming season to appearances in recital and with orchestras and clubs. It is likely though that Mr. Schott may be able to devote at least a portion of the winter to appearances in grand opera. In Germany he was one of the most popular of the younger operatic tenors and undoubtedly he will take the same rank and win the same favor in this country, his native one, even though in Germany he has been regarded for many years as a son of the Fatherland.

At the present moment, Mr. Schott is busy in this country owing to the war abroad, and is spending his time enlarging his already large repertoire and looking over new compositions, especially those of American composers whose output he is watching carefully and among whom he says that he finds unusual talent for melody, descriptiveness and excellent vocal idiom.

Kathleen Howard to Sing in Los Angeles "Fairyland" Production.

Kathleen Howard, contralto, whose excellent work as one of the principals of the Century Opera Company during the seasons of 1913 and 1914 brought her prominently before the musical public, has been engaged to create the role of Myriel, the Abbess, in the Los Angeles production of "Fairyland," by Horatio Parker. Miss Howard's gowns, which are being especially designed for the part, are said, by those who have been favored with a peep at them, to be very gorgeous.

English Musicians Honor an American.

John Towers, musician and teacher of St. Louis, Mo., was elected an honorary fellow of the Victoria College of Music, London, at a recent meeting of that society.

Mr. Towers, who is the author of several text books on music, received a letter from H. Portman Lewis, secretary of the college, announcing the election. Mr. Lewis wrote: "We are very proud to enroll your name in our register, as we have known and admired the excellent work you have accomplished during your professional career."

Mr. Towers is to be congratulated upon this honor, which he so well deserves.

MINNEAPOLIS HAS TALENTED COMIC OPERA COMPOSER.

"Katrina" by Stanley Avery, Well Performed by Amateur Cast—Proceeds Given to Belgian Relief Fund—Northwestern Conservatory Notes.

Minneapolis, Minn., May 4, 1915.

Minneapolis has laid claim to many musical distinctions, and her latest claim is something of a surprise to herself, so musical Minneapolis is smiling a bit more broadly and boasting a bit more delightedly than usual. Just between us, the musicians of the city have to do the boasting if it is done at all, for the composer who is being so heartily congratulated by press and public is a hopeless failure as a booster—that accounts for the surprise when musical Minneapolis suddenly finds itself the home of a composer of comic opera—real comic opera. Said composer is Stanley Avery, the quiet young organist of St. Mark's Episcopal Church, who has made his home here for the past five years. With the exception of a few months in Berlin, Mr. Avery is American trained, and has had the honor of two years of study in composition with Edward MacDowell.

Monday evening, April 26, this genuine comic opera was given its first performance by an amateur cast at the Shubert Theatre, the proceeds going to the Belgian relief fund. The story is taken from the legend of "Sleepy Hollow," is called "Katrina," and is in two acts. When Mr. Avery puts this in the hands of a professional cast (never having written a comic opera ourselves, and therefore knowing all about it), we suggest that he put in a middle act, giving the ride of the Headless Horseman, thus lending more variety to the plot—for this is a comic opera with a plot.

The character of the schoolmaster, Ichabod Crane, is a real star part and is endowed with the motif of the familiar notes which go with the words, "Will you come out tonight, Love?" This motif, which all school children know as well as they know "The Legend of Sleepy Hollow" is worked out with such bubbling humor that on first hearing one gives it first place. The music throughout is put together with a master touch, it is light, clear and remarkably tuneful, and its delightful humor is admirably suited to the fun of the plot. There are in all twenty selections, and many of them were encored, while the dance done by Ichabod Crane in the second act convulsed the audience and brought two encores.

The part of Ichabod Crane was taken by Robert Kennicott, a senior student of the university; such genuine humor was put into it that Mr. Kennicott can be favorably compared with many professionals, and we suspect that if he is not careful he will find himself a stage star some day. Mildred Ozias was a charming Katrina, making up in personal charm what she lacked in stage experience and her voice has never been heard to such good advantage. Other parts very well taken were R. G. Ball as Brom Bones, Rhea Raven as Wilhelmina, Mrs. G. W. Sargent as Vrou Van Tassel, Dr. R. G. Moorehouse as Mynheer Van Tassel, Harry Wilbern as Hendrik, Kenneth O'Brien as the darkey David. The chorus, trained by Edmond Kraus, was a marvel for amateurs.

NORTHWESTERN CONSERVATORY NOTES.

Pupils of John Seaman Gann, Expression Department, were presented recently in recital, the entire program being readings from Eugene Field, and two songs sung by Harriet Gangle, of the Voice Department.

Earl Van Dusen, of the Expression Department, will give a reading of the three-act comedy drama, "A Pair of Spectacles," on Wednesday evening, May 5, in Conservatory Hall. This is one of a series of programs to be

given by members of the Expression Department before the Chautauqua work begins.

Anne Hughes, director of the Public School Music Department, recently gave a talk before the parents and teachers of the Horace Mann School, her subject being "The Importance of Good Music in the School and Home."

Alma Bratrud, 1913 graduate of the Conservatory Art Department, visited the school recently. For the past two years Miss Bratrud has had a private studio in Chester, Iowa, where she has a large class of pupils. She is planning to return to Minneapolis for a portion of next year to do graduate work in art.

John Seaman Gann, director of the School of Expression, who has this year given a free course in psychology to the students of the conservatory, has been engaged as instructor in psychology at Stanley College for the coming year.

Miss Evers, president of the conservatory, gave a luncheon at Donaldson's tea rooms on Monday, April 19. The guests were Alta Churchill, dean of Stanley College; Miss Holbrook, dean of the conservatory; Lucille Ziegemeier, Gail Holpermann, Gladys Stripe, Frances Ackley and Mabel Quinn.

Ethel Alexander, instructor of piano in the conservatory, is adviser of the music club at Stanley Hall. On Thursday afternoon, a program of piano, voice and expression numbers was given under Miss Alexander's direction. On Saturday afternoons the Conservatory Walking Club, of which Miss Alexander has charge, takes trips into the country.

The seventh of a series of addresses being given at Stanley Hall this year by Dr. John Powell had as its subject the Everybody's symposium on "What Is a Christian?" The address was given on April 23. These lectures are open to the conservatory class of 1915, as is also the course on art being given at Stanley by Mary Nixon, of Florence, Italy.

RUTH ANDERSON.

Rose Lutiger Gannon at Central New York Music Festival.

Among the most important engagements of Rose Lutiger Gannon, contralto, of Chicago, might be mentioned her appearance at the Central New York Festival in Syracuse.



ROSE LUTIGER GANNON.

Mrs. Gannon is to sing in Gounod's "Mors et Vitae," and on the following afternoon will be the soloist with the Chicago Symphony Orchestra on the symphony program.

Mrs. Gannon has had a very busy season and has many dates booked for the spring and early summer.

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Dufault's New Canadian Successes.

Paul Dufault visits Canada annually on a short concert tour, and just as regularly he returns with press notices fairly bristling with superlatives. Five engagements covered his recent trip, namely, Montreal, Lachine, Quebec, St. Hyacinthe and Lewiston, Me. This week he closes his season, which he says has been the best in his career, especially considering prevailing conditions. The middle of June he leaves New York for his farm in Canada, for three months' rest, "the first in three years," says the tenor. Two trips to Australia and New Zealand, with Mme. de Cisneros, with Mme. Nordica (fifty concerts with each), and another personal tour, following that with Nordica, when he gave 150 concerts in the antipodean land, covered his activities there. Naturally he gained a fine reputation in these 250 concerts, which has resulted in the definite plan (provided the war has ceased) to revisit the scenes of his triumphs, beginning April, 1916, under Frederick Shipman's direction. This proves plainly enough



PAUL DUFAULT.

that Dufault is a favorite in those parts, and, indeed, the files of the MUSICAL COURIER show this.

The Canadian press notices follow:

An enthusiastic welcome was given last night to Paul Dufault, the French-Canadian tenor, at the Windsor Hall, on his annual visit to Montreal. The hall was completely filled, and Mons. Dufault's suites of songs were so much applauded that he had to respond to two and three encores after each appearance. Mr. Dufault was in excellent voice, and showed himself the same careful singer as ever, artistic to the last note. While time has added snow to his hair, it has not robbed his tenor of one whit of its lyric beauty nor his ballad singing of its appealing quality. Mr. Dufault is essentially a singer of charm, using his voice in faultless manner, and infusing his melody with a magnetic quality that delights his audience. In the lighter numbers, such as Lully's delightful "Bois Epais," César Franck's "Lied" and Hahn's "Trois Jours de Vendanges," he sang with real charm. In his more vigorous numbers Mr. Dufault was not quite so effective, although he sang Holmes' "Au Pays" with unusual effect, and had to repeat it, while his concluding number, Alex. George's "Le Filibustier" was a fine piece of masculine song.—Montreal Gazette.

Without detracting from the merits of the other artists, it must be said that Paul Dufault was the triumph of the evening. Mr. Dufault seems as much at home on the concert stage as he would be in his own studio. Singing with as much ease in English as he does in French, in all his numbers his rich tenor voice is rendered doubly pleasing by his wonderful expression and his distinct articulation. He alternates from humor to pathos with that versatility which proclaims the finished artist.

The range of his voice was best demonstrated in Massenet's "Priere du Cid," while in his English numbers, "How's My Boy" and "Audacity" he showed his wonderful accomplishments, as he did in "Mentuse Cherie" and in "Au Pays."—Quebec Chronicle.

The young Canadian tenor was in splendid form and it is evident from the high quality of the work he displayed that since his last appearance here he has devoted many hours to serious and painstaking study.

In his recital last evening Dufault proved himself to be a singer of real intelligence. He understands what he sings and does not attempt to sing anything that he thinks he cannot make his audience understand. He is pre-eminently sincere in his singing, has good presence and a considerable amount of personal magnetism which enables him to at once establish an intimate bond of sympathy between himself and his audience.

Mr. Dufault's first number was the charming "Bois Epais" of Lully which suited him admirably. In the Sinding "Sylvain," how-

ever, there was a slight tendency to throatiness. Massenet's "Mentuse Cherie" and "Priere," from "Le Cid," comprising the artist's first group, roused in the large audience an interest that was fully maintained during the evening.

In the César Franck "Lied" the singer's tones were of remarkable richness and beauty. The dainty "Bluets d'Amour" of Pessard, S. Homer's "How's My Boy" and Saint-Saëns' "Sabre en Main" were numbers which afforded Mr. Dufault ample opportunities for displaying his vocal accomplishments.

In his third group Holmes' "Au Pays," Hahn's "Trois jours de Vendanges," Speaks' "Morning" and Alex. Georges' "Le Filibustier," were all delightfully sung, the Holmes' "Au Pays" being a particularly difficult test.—Montreal Herald.

Paul Dufault returns to us a bigger, better singer than ever. We have known Mr. Dufault as a tenor of exceptional charm, an artist excelling in French lyrics; but we were not prepared for the broader, more dramatic art he exhibited at his concert in Windsor Hall last night.

Mr. Dufault's enunciation and pronunciation have always been unimpeachable, his integrity unassailable, his poise perfect, and his school of that practical kind that bears the closest inspection. He has lost none of this old distinction, but has added to it, has found wider paths, not less straight, but leading to higher outlooks. And with this increase in his musical stature has come a development of his voice to nobler proportions, so that his growth as a performer is equally physical and mental.

Mr. Dufault's singing last night was strongly reminiscent of David Bispham. There was that same focusing of interpretation on each song in turn, that logical sense of construction that made every number complete in itself and different from every other. And throughout the program there was that extension of power to a point near natural limitations, yet never so near that any risk was incurred.

Such pure cantabile as was heard in Lully's "Bois Epais" is to be cherished in memory, such placid repose as was voiced in Sinding's "Sylvain" could only be the reflection of a finely balanced mind. The prayer from "Le Cid," by Massenet, was the medium by which Mr. Dufault delineated more showy feeling, but without yielding an inch of his ground of good taste. Songs like Pessard's "Bluets d'Amour" he is accustomed to sing inimitably; and he gave Hue's "J'ai pleure en reve" with the refinement of color. Even the verbally hideous but musically catchy thing about the lover who cut out his mother's heart to please his sweetheart, lost something of its horror, but little of its theatrical significance in his hands; and Augusta Holmes' "Au Pays," which is really cheap, became a clever little picture, most accurate in perspective.—Montreal Daily Star.

Paul Dufault's charming tenor voice was the feature of the evening. He sang in both languages, and was just as much at home in English as in French. His voice was brought out to its fullest extent in his singing of Massenet's "Priere du Cid," while "How's My Boy" and "Audacity," his English numbers, were splendidly rendered. Other numbers which brought out the effectiveness of his voice were "Mentuse Cherie" and "Au Pays."—Quebec Telegraph.

Every time the genial Canadian tenor returns to his compatriots he is assured of splendid support, which is justly merited, as he seems to be continually studying and improving himself. Especially are his manner of employing the "voice mixte" and the fine control of his breath and his swelling from "messa di voce" to full sonorous vocalism to be noted. He still adheres to gesticulating and moving about the platform to accentuate the emotion he wishes to portray, but this is really not necessary and against the canons of song recital rule. Inasmuch as he conveys every nuance and shade that his various songs call for, he might readily eschew these mannerisms. With the opening, Lully's "Bois epais," he once more fully established his mastery of "bel canto," and from then on his singing, whether light and airy, affectionate or passionate, sweetly low or emotionally loud, was a sheer delight musically. In César Franck's "Lied" his use of the head voice was quite exquisite and beautiful; in the following "Bluets d'Amour" by Pessard he succeeded in bringing out marvelously clever "parlando" work, and to S. Homer's "How's My Boy" he brought realistically dramatic efforts that reminded one of Wullner. His singing of Augusta Holmes' "Au Pays," a rather spectacular composition, in which the work of Mr. Danereau added no little to the success, was very dramatic and descriptive, and the audience insisted on its repetition. He was called repeatedly and gave several encores of which R. Huess' "J'ai pleure en reve" proved a veritable gem. Mr. Dufault deserves great praise for his work, which shows that he is continually studying and progressing in his art.—Montreal Daily Mail. (Advertisement.)

Thursday Musical Club Scholarship Concert.

On Thursday evening, May 6, the scholarship concert of the Thursday Musical Club took place at the residence of Mr. and Mrs. John R. MacArthur, west Eighty-fourth street, New York. Sascha Jacobsen, violinist, who has been the recipient of the scholarship for several years, graduates this year from the Institute of Musical Art. At this concert he played the "Faust" fantasia and one of his fourteen Victor records was heard. In the Victor catalogue this young violinist (he is but nineteen years of age) is praised in the most glowing terms. Indeed, his unquestionable talent, brilliant playing and careful interpretations deserve the warmest praise. Next year he will be under management and will probably tour the United States.

Another young artist who received some aid from the club last year and who was heard at this concert was Herman Eisenberg, cellist, who is studying with Mr. Willike. Mr. Eisenberg's interpretations are broad and dignified, and he is possessed of an excellent technique.

Other numbers on the program were Schumann's quintet, op. 44, played by Mrs. MacArthur and the Kneisel Quartet; Strauss' quartet, played by Mrs. Bennett and the Kneisel Quartet; and songs by Beethoven, Cornelius and Liszt, sung by Ericsson Bushness. All in all it was a most enjoyable concert.

Harriet Story Macfarlane Praised by Press of Various Cities.

Harriet Story Macfarlane gave a children's recital in Detroit, Mich., on May 8. This popular mezzo-soprano is a great favorite with the little ones and her services are in frequent demand. Her lovely voice and charming personality cause the "grown ups" to enjoy her concerts as much as the youngsters. Indeed, next week, Mrs. Macfarlane goes to Dansville, N. Y., to give her fourth recital there since last September. One of the papers of that city speaks of her as a "habit,"—one which other cities might acquire to their advantage.

Some of Mrs. Macfarlane's press encomiums are appended:

"One of the most charming entertainments ever heard in Los Angeles was given by Harriet Story Macfarlane in the ballroom of the Bryson before a large audience, the grownups being as enthusiastic as the little ones, who clamored for more."—Los Angeles (Cal.) Examiner.

"Mrs. Macfarlane's beautiful voice and her musical cultivation, in addition to a charming personality, won her audience at once. The aria 'Don Fatale,' sung in Italian, brilliantly displayed the full scope of her dramatic and vocal equipment. Recalled by enthusiastic applause, she sang Cadman's 'Land of the Skyblue Water' with lovely tone. . . . Recalled again, she sang an Irish ballad with inimitable grace, and her 'Just a Little Love' was a gem of vocalizing."—Buffalo (N. Y.) Courier.

"An unusual compliment was paid Harriet Story Macfarlane, of Detroit, at the close of her recital Tuesday evening, when an immediate request for a repetition of the program for the following night was made by the enthusiastic audience. It was the fourth appearance within a few years of this gracious woman of the golden voice. Much has been written of her voice, her personality and her magnetism. One loves to linger over the fine work of Mrs. Macfarlane. Now we roam the English woods with her; now our tears come at her wonderful singing of 'The Wearing of the Green,' our smiles with 'The Irish Courtship,' and we march with Gordon's men. Come again, Mrs. Macfarlane, and charm us with the beauty of your voice and the kindness of your 'ain sel'."—Dansville (N. Y.) Advertiser.

"Mrs. Macfarlane proved herself an efficient oratorio singer, having undertaken the part at short notice. Her work bore the mark of thorough familiarity with the music and was appreciated by all. The beautiful pastoral aria, 'He Shall Feed His Flock,' was sung with unusual tenderness and charm."—Windsor (Canada) Herald.

"More delightful singing than Mrs. Macfarlane's is hard to find and her charming personality gets over the footlights to her audience. The singer has the happy faculty of putting her personality into her songs and adds to this an intelligent interpretation. A more beautiful rendering of Cadman's 'Land of the Sky Blue Water' has been rarely heard."—Springfield (Mass.) Union.

"Mrs. Macfarlane sang 'Miriam's Song of Triumph.' Her voice is a rich, full contralto and she sang all her songs in excellent taste."—Detroit Saturday Night.

"Harriet Story Macfarlane scored a triumph. She possesses a rich contralto voice which she controls beautifully and all her numbers were enthusiastically encored."—Saginaw (Mich.) Herald.

"Mrs. Macfarlane sang four songs in her wonderfully artistic manner. The audience could not hear enough of this singer's beautiful voice and she was encored again and again."—Lapeer (Mich.) Clarion.

Oscar Saenger's Pupils in Concert.

Oscar Saenger presented his pupils, Helen Newcomb, soprano, and Marie von Essen, contralto, in recital at Chickering Hall, New York, on Monday afternoon, May 3. Miss von Essen, who has a very beautiful voice, which she uses with unusual skill, opened the program with Beethoven's "Ich liebe Dich," followed by "Er ist's" (Wolf) and three songs by Brahms. The purity of her voice and the clarity of her diction made these songs much enjoyed. These qualities were equally apparent in her group in English. This consisted of "Morning Hymn" (Henschel), "The Brownies" (Leoni), "I'm Wearin' Awa'" (Foote) and "The Year's at the Spring" (Wearin' Awa').

Miss Newcomb sang Salome's aria from Massenet's "Herodiade" and a group comprising an old folksong by Sgambati, "Secrets" (H. J. Stewart), "Ora Triste" (Vanzo), and "The Nightingale Has a Lyre of Gold" (Whelpley). Miss Newcomb's voice is clear and ringing, replete with a warm and sympathetic quality. She united with Miss von Essen in the duet from "Aida," which closed the program. The two voices blended with delightful effect in this number. Both artists were enthusiastically applauded and were obliged to give several encores.

Martha Mayer, at the piano, gave excellent support to the singers.

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PRINCESS TSIANINA REDFEATHER

who, besides being "honest Injun," is a young woman of fascinating personality, gifted with a mezzo-soprano voice of haunting beauty, which she employs with intelligence and artistic impulse in singing the melodies of her people. Princess Tsianina wears—always and everywhere—the traditional leathern dress, beaded moccasins and feather head-dress.



We have columns of highly enthusiastic comment from newspapers in cities where Mr. Cadman and Princess Tsianina have given the "American Indian Music-Talk." Sent you gladly when you express interest. Meanwhile read the following statements from *Managers who recently engaged them*—the men and women who signed the contracts and *paid the money*. Their experience is what should interest you.

L. E. Behymer, Los Angeles, Cal., who arranged half a dozen dates in his State—

Mr. Cadman and Princess Tsianina not only gave a most attractive program for our Philharmonic Series, but for the schools, colleges and clubs where they appeared. . . . Indian Music-Talk was one of the most convincing things I have heard. . . . They should be heard in every musical center, large or small, in this country.

James E. DeVoe, Detroit, Mich.—

No artists have given greater satisfaction in Detroit this season than Cadman and Princess Tsianina. It was one of the most pleasing engagements I have ever had anything to do with. I shall be busy urging others to engage them.

Thursday Musical Club, Minneapolis, Minn.—

Everybody was delighted; so different from the ordinary recitals. We are still talking about it in the board meetings. I fully recommend it in every sense.—Jennie T. Sedgwick.

Mrs. Henry Hulst, Grand Rapids, Mich., 1st Vice-pres. Mich. State Teachers' Ass'n, for whom Mr. Cadman and Princess Tsianina appeared in five concerts with the Russian Symphony Orchestra, of New York City—

The entertainment given by Mr. Cadman and Princess Tsianina was a great

success, both in its artistic and educational qualities. The originality and delicacy of Mr. Cadman's work and the beautiful human qualities of the Princess—her dignity and appeal—both won the enthusiastic personal liking of their audiences.

Charles N. Halsted, Lansing, Mich., Mgr. Lansing State Journal—

I wish to assure you of the appreciation of the music lovers of Lansing for the Cadman-Redfeather recital. Cadman's great ability is known to all. Princess Tsianina stands above criticism in singing the songs of her people.

William Conrad Mills, Phoenix, Ariz., under whose management the Music-Talk was given during two consecutive seasons—

Cadman and Redfeather have been here again and endeared themselves to the people of Phoenix. Several patrons of the concert expressed a willingness to pay \$5.00 a seat to hear the concert repeated. . . . Princess Tsianina's singing and personality were irresistible.

Frederick Vance Evans, Appleton, Wis., Dean Lawrence Cons. of Music—

If I were to indulge in many superlatives regarding the recital of Mr. Cadman and Princess Tsianina, I would fall short of the high esteem in which these artists

are held in this community. . . . The program so abounded with musical genius and authoritative instruction that a detailed comment would be necessary to give a correct estimate of its effect.

John Clark Kendel, Greeley, Colo., Director of Music, State Teachers' College—

Just a line to let you know that the Indian Music-Talk went "great!" Have heard nothing but words of praise for it. Shall try to have them again during the Summer School.

Mrs. Sarah H. Kiene, Ft. Collins, Colo., Pres. P. E. O. Chapter—

I am writing to tell you of the great delight the Indian Music-Talk gave our P. E. O. and an immense audience last night. We can never hope to again present anything which could give such universal satisfaction.

Mrs. Braton Chase, Muskegon, Mich.—

The Muskegon Woman's Club and all who heard the concert were enthusiastic over every number. My most fervent expression could not do justice to the pleasant memory left by Mr. Cadman and the dear Princess Tsianina.

Myrtle Redcliffe, Topeka, Kans.—

Aroused more enthusiasm here than even John McCormack.

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Mark Hambourg Summer Courses.

The accompanying snapshots are pictures of Camp Quisisana, where Mark Hambourg will conduct his master course of piano playing this summer. The spot is a most picturesque one, as can be seen from the views shown herewith and ideally suited and laid out for Mr. Hambourg's purpose. There are at the present moment only a few vacancies left in his class; and applicants therefore are advised to communicate without delay with C. A. Murray (46 East Seventy-fifth street, New York), secretary to Mr. Hambourg.

Sorrentino's Southern Appearances.

Greensboro, N. C., April 29, 1915.

Umberto Sorrentino, the tenor, with Josephine Gilmore, soprano, and Frank Braun, solo pianist and accompanist, are touring the Southeastern States, winning distinct success wherever they appear. Signor Sorrentino's beautiful voice, warm temperament, and interesting personality all

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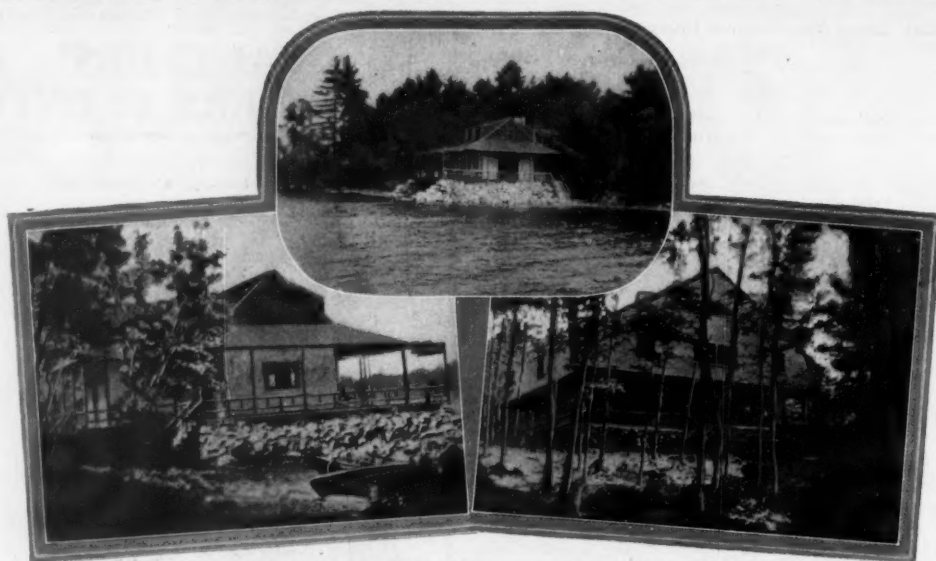
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VIEWS OF MARK HAMBURG'S SUMMER HOME AT CAMP QUISISANA, ME.

combine to make a memorable impression on his hearers. The welcome accorded him on this tour has been splendid, meaning nothing less than "return soon, fine singer and charming man." Papers state that the public was electrified by his golden voice, so that he had to sing encore after encore. It is even rumored that Sorrentino is wanted for a return visit to give an entire program of Italian street songs, and excerpts from "Pagliacci" and "Boheme." Miss Gilmore, daughter of a prominent Southern politician, General Gilmore, made a brilliant debut in this tour, singing operatic arias and songs, the duet from "Aida," sung with Mr. Sorrentino, making special effect. Mr. Braun played fine solos, and superior accompaniments.

Besekirsky's Philadelphia Success.

At the first of the series of popular concerts given by the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, Wassily Besekirsky, the Russian violinist, played a composition by Saint-Saëns and one by Sarasate. He was enthusiastically received, and extra numbers were demanded. He established himself firmly in the regard of his audience, this being his first appearance in that city, as these two press notices will attest:
"Wassily Besekirsky, the Russian violinist, displayed temperament, feeling and highly sophisticated technic in Saint-Saëns' 'Havaneise' and Sarasate's 'Zigeunerweisen,' and was likewise heartily encored. He is a player of signal abilities, and was heard with particular interest, as the occasion marked his first public hearing in Philadelphia. He fully justified the heraldry of his talents, and his future appearances are awaited with interest."—Philadelphia Public Ledger.

"Wassily Besekirsky, a violinist, won a success such as may be expressed to make him a local favorite. . . . Mr. Besekirsky deserves praise for a pure and sweet, if not large tone, and an execution that is facile and true, and likewise for the sincerity and lack of pose which add to the effectiveness of his playing. His program selections, 'Havaneise,' by Saint-Saëns, and 'Zigeunerweisen,' Sarasate, were enthusiastically received, and he responded to demands for extra numbers."—Philadelphia Evening Bulletin.

Gescheidt Artist-Pupil at Chickering Hall.

C. Judson House, tenor and student of Miller Vocal Art Science, under Adelaide Gescheidt's instruction, was most successful in his singing of songs by American composers at Chickering Hall, New York, on May 1. Seldom is such purity and balance of tone noted in an artist's singing.

Whether singing mezzo voce or forte, Mr. House's voice showed the same ease of production and fluency of tone throughout. His poise and worthy musicianship gave the audience full satisfaction. The unusual lengthy and artistic phrasing, made possible by perfect vocal control, was a distinctive feature of his work.

Mr. House is in great demand because of his efficiency and combination of rare quality of voice and art.

Klibansky Artist-Pupils at Wanamaker's.

Elizabeth and Ellen Townsend, Genevieve Zielinski, Lalla B. Cannon, Amelia Miller, Mrs. H. F. Wagner and B. Woolff, all of whom are products of the Klibansky studios, appeared at the Wanamaker Auditorium in New York, May 5, in a program of solos and duets. Ease of delivery, good style of singing, and distinct enunciation,

all these seldom found qualities were present in the singers. Following the duets from "Bacchus" and "Tales of Hoffmann," sung by the sisters Townsend, they were recalled, singing "The Birdies," by Alice M. Shaw, who played from memory all the accompaniments during the afternoon. Frequently the applause broke in right in the middle of a song, preventing the singer from continuing, and encores for all these well prepared singers were frequent and well deserved.

Edward Clarke's Recent Press Tributes.

Mr. Clarke has a big, sonorous voice which is well schooled. His delivery is elegant and his technic sound.—Grand Rapids (Mich.) Herald, April 28, 1915.

Mr. Clarke was the first of the two singers to appear. He offered three more or less unfamiliar lyrics and in the unfolding of them made apparent the possession of a well schooled voice and of a musicianly style.—Chicago Herald, April 22, 1915.

Edward Clarke and Kurt Wanieck were heard in joint recital at Thurber Hall last evening. Mr. Clarke sang with fine interpretative attainments four songs by Richard Strauss to English texts, which he enunciated with clarity, and later recited Tennyson's "Enoch Arden" to the music of Strauss.—Chicago Examiner, April 16, 1915.

Edward Clarke sang a group of songs and an encore exceedingly well and scored a success.—Chicago Journal, April 22, 1915.

The part of Sir Oluf was sung by Mr. Clarke, a popular baritone of Chicago, who added much to the general interest and enjoyment of the work. His voice is clear and resonant.—Terre Haute (Ind.) Tribune, April 22, 1915.

The baritone solos of Mr. Clarke were well delivered. Mr. Clarke possesses a remarkably pleasing voice. He gained favor with the audience by his delightful rendering of three solos.—Terre Haute (Ind.) Star, April 22, 1915.

Edward Clarke, a baritone with a remarkable enunciation.—Chicago Tribune, April 21, 1915.

Mr. Clarke recently filled the following engagements: Recital, Chicago, April 15; with the Teachers' Chorus at Orchestra Hall, Chicago, April 20; Choral Society, Terre Haute, Ind., April 21, and with the Schubert Club, Grand Rapids, Mich., on April 27. (Advertisement.)

Scranton Liederkrantz Concert.

Scranton, Pa., May 6, 1915.

A concert by the Scranton Liederkrantz on May 6 had as soloists Reinald Werrenrath, baritone, and Helen Newitt Evans, soprano, and these singers won the audience with their singing, not to mention the choral numbers, most of them à capella, sung by the male chorus. Mr. Werrenrath's fine style, diction, breath control and method of easy singing were apparent to all, and led to numerous encores. It is a great pleasure to listen to an artist of his culture. Scranton is to be congratulated on securing such an artist, for it is an invaluable lesson to singers and audience alike. We all hope that Mr. Werrenrath will come again soon. His numbers were:

Zur Ruh! zur Ruh!.....Wolf
Lauf der Welt.....Grieg
Licht.....Sinding
The House of Memories.....Alward
To a Messenger.....LaForge
To You, Dear Heart.....Class

Miss Evans sang well, her high notes being clear and resonant, her medium tones full and rich. Her songs were by Liddle, MacDowell and Homer, and she had to sing an encore.
S. F. G.

INDIANA MUSIC TEACHERS MEET IN CONVENTION AT GREENCASTLE.

Interesting Programs Mark Proceedings of Thirty-Eighth Annual Meeting.

The thirty-eighth annual convention of the Indiana Music Teachers' Association was held at De Pauw University, Greencastle, Ind., on Thursday and Friday, April 29 and 30. The programs follow:

Greencastle, Ind., May 6, 1915.

THURSDAY.

- 10.00 to 12.00 Registration.
1.30 President's address and business meeting.
Reports of officers.
Reports of committees.
3.30 Address, "Standardization, Its Cause and Effect," Lynn B. Dana, president Ohio State Music Teachers' Association.
4.00 Paper, "Tristan and Isolde" (illustrated at the piano), Carl W. Grimm, Cincinnati, Ohio.
8.15 Formal opening.
Mayor Walter Cooper presiding.
Address of Welcome, George Rowland Grose, president of DePauw University.
Response, Percy L. Nussbaum, president of the association.
Concert—
Rachel Steinman Clarke, violinist, Chicago.
Edward Clarke, baritone, Chicago.
James Whittaker, pianist, Chicago.
Helen Wood Barnum, accompanist, Greencastle.

Program:

- Vision Fugitive (Herodiade).....Massenet
Edward Clarke.
Adagio and finale (G minor concerto).....Bruch
Rachel Steinman Clarke.
Variations in G major.....Camille Chevillard
James Whittaker.
Soft Footed Snow.....Lee
Smugglers' Song.....Kernochan
Song of the Flea.....Moussorgsky
Edward Clarke.
Liedeslied.....Kreiser
The Little Shepherd.....Debussy
Caprice Viennois.....Kreiser
Rachel Steinman Clarke.
Nocturne in E flat major.....Faure
Impromptu in F minor.....Faure
Feuille d'Album.....Chabrier
Tarantella, Venezia e Napoli.....Liszt
James Whittaker.
Hindou Lament.....Bemberg
Edward Clarke, Rachel Steinman Clarke.

FRIDAY.

- 9.00 Business meeting.
10.00 Chapel exercises, DePauw University.
A special musical service.
10.30 Address, "Public School Music," Osborne McConathy, Evans-ton, Ill.
Discussion.
11.30 Conferences:
Supervisors' Conference, presided over by W. A. Mason, ex-president Supervisors' Sections N. E. A.
Piano conference, Laura B. Gaston, Richmond, presiding; James Whittaker, Chicago; Van Denman Thompson, Greencastle, and others.
Voice conference, Edward Nell, Indianapolis, presiding.
A paper on "Elements of Artistic Enunciation," Edward Clarke, Chicago; W. H. McHenry, South Bend, and others.
1.30 Business meeting.
3.00 Address, "Modern Tendencies in Music," Henrietta Weber, director of the Sunday evening opera concerts at the Art Institute, Chicago; lecturer for the University Lecture Association in co-operation with the University of Chicago.

- 4.00 Organ recital, Edward Rechlin, New York, assisted by Bernice Pafford, soprano, Greencastle; Van Denman Thompson, accompanist, Greencastle.
8.15 Concert—
Chicago Operatic Quartet: John B. Miller, tenor; Leonore Allen, soprano; Fredericka Downing, contralto; G. Magnus Schutz, bass; Edgar A. Nelson, pianist.

Theodore von Hemert at Hotel Astor.

A concert was given for the benefit of German and Austro-Hungarian widows and orphans on Saturday evening, May 1, at Hotel Astor, New York, which attracted a large and representative audience. This concert was under the auspices of Count von Bernstorff and Dr. Constantin Dumba, Ambassadors of Germany and Austro-Hungary, as well as under the patronage of the following: Djellal Bei, Turkish Consul, Mrs. J. Henry Dick, Fleischmann Company, Mrs. Herman Frasch, Hamburg American Line, Gottfried Krueger, F. Lehrenkrauss & Sons, B. Mittelstaedt, Mathilda A. Stier, Wm. C. Muschenheim, John C. Pennie, Maria Piel, Piel Bros., Selig Rosenbaum, Anna Rupert, Herman F. Schwartz, E. von Diezelski, and Fulzberger & Sons Company.

Theodore von Hemert sang "Prinz Eugen" and "Das Erkennen" by Loewe, "Der Lindenbaum" and "Der Wanderer" by Schubert, which gave him an opportunity to display his resonant and beautiful baritone voice to excellent advantage. Anna von Hemert recited "Deutschland, Sei Wach," "Der Hauptmann und Sein Hund," "The Raven" and "The L'il Brack Sheep," which she brought out with fervor and intensity, receiving much well deserved applause and many beautiful flowers. Laura Maverick sang two groups most delightfully. She was compelled to respond with an insistent encore, and was the recipient of several floral offerings.

Alois Trnka, the young Bohemian concert violinist, who has played his way into the hearts of New York concert audiences, gave a finished performance of "Ave Maria," Schubert-Wilhelmj; "Liebesfreud," Kreisler; "Vogel als Prophet," Schumann-Auer, and "Tambourin Chinois," Kreisler.

It is needless to say that Carl Hahn and Herman Mahlstadt accompanied with musicianly precision.

The program was as follows:

Address by Carl Nicolay.

- Baritone solos—
Prinz Eugen, der Edler Ritter.....Loewe
Das Erkennen.....Loewe
Theodore von Hemert.
Mezzo-contralto solos—
Verborgenheit.....Wolff
Der Gartner.....Wolff
Wiegenlied.....Taubert
Laura Maverick.
Violin solos—
Ave Maria.....Schubert-Wilhelmj
Liebesfreud.....Kreisler
Alois Trnka.
Recitations—
Deutschland, Sei Wach!.....Count von Bernstorff
Der Hauptmann und Sein Hund.....Gustav Hochstetter
Anna von Hemert.
Lecture by Prof. Dr. Eugen Kuehnemann,
Of the University of Breslau.
Baritone solos—
Der Lindenbaum.....Schubert
Der Wanderer.....Schubert
Theodore von Hemert.

Merzo-contralto solos—

- The White Blossoms of the Bog.....Fay-Foster
'Tis All That I Can Say.....Hahn
Mammy's Song.....Ware
Laura Maverick.

Violin Solos—

- Vogel als Prophet.....Schumann-Auer
Tambourin Chinois.....Kreisler
Alois Trnka.

Recitations—

- The L'il Brack Sheep, with music by Vera Shipman.
The Raven, by Edgar Allan Poe, with music by Max Heinrich.
Anna von Hemert.

Zoellner Quartet Wins Praise at Stanford University, Cal.

Recently the students at Stanford University, Palo Alto, Cal., had the pleasure of listening to a concert given by the Zoellner Quartet. Guido H. Marx, a member of the faculty of this university, in speaking of this concert, says: "The critical judgment of the maturer auditors was equally favorable. The consensus of opinion on the part of those thoroughly competent to judge; was that this talented family deserved recognition as in the first rank of those exponents of chamber music which American audiences have ever been privileged to hear."

In the local students' paper, the Daily Palo Alto, the concert was commented upon as follows:

"The Zoellner Quartet, playing under the auspices of the faculty committee on public entertainment, presented a program of chamber music Friday evening in the Assembly Hall such as has not been heard here since the visit of the Flonzaleys last year. Their work is the perfect realization of ensemble music, marked by a deep sympathy and unity of purpose and execution.

"The Beethoven quartet, with which the Zoellners opened their program, was given a sincere and dignified interpretation from the deep, sustained notes of the adagio to the lighter touches and whimsical motif of the scherzo allegro. . . .

"The andante cantabile from Tschaiowsky's quartet, op. 2, was understandingly given, breathing the peace of all outdoors. . . .

"The final number on the evening's program comprised Thern's haunting "Genius Loci" and the novel Glazounow suite, op. 35, which has been introduced to American audiences by the Zoellners. . . . In this number the composer has brought out the possibilities of the viola's hollow sweetness most interestingly, and Joseph Zoellner, Sr., made the most of this opportunity to display the qualities of his chosen instrument."

Two New Ganz Songs Published by Arthur P. Schmidt of Boston

Rudolph Ganz has recently had two new songs published by Arthur P. Schmidt which show the practiced hand of an artist in every measure. They are not only full of the best vocal melody, but the accompaniments, though unusually simple, are beautiful examples of fine part writing and harmonic resource.

They are called: "Rise, O Star," and "Love and Song." Both songs are expressive of deep feeling and delicate sentiment. John McCormack sings them.



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—Le Canada, March 16, 1915.

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WICHITA HOLDS MAY FESTIVAL.

Fine Attendance, Marked Enthusiasm and Perfect Weather Form Elements Working for Complete Success—Prize Awards at Contest Concerts—Large Chorus, Orchestra and Fine Soloists Add Glory to the Occasion.

Wichita, Kan., May 1, 1915.

For over a decade the State of Kansas, and in fact the Southwest, has not seen so immense an undertaking and so successful a venture materialize as was the State wide and inter-State May festival and contest held here May 3 and 4 at the large Forum. The Forum amply held the large and enthusiastic audience, but it was well filled. The capacity is no less than 5,000 to 6,000. Everything contrived to the success of the undertaking, the weather was perfect, enthusiasm ran high, and with the New York Symphony Orchestra assisting, the Southwest witnessed one of its most successful if not the largest and best contest and festival ever held.

For some years Hutchinson held contests (I believe there were four) and competition ran close. This revival of the May festival and contest feature for Wichita again emphasizes Wichita's musical position on the musical map of the West.

To the Festival Association and guarantors is due the success from business standpoints, and the officers, A. O. Rorabaugh, president; Oscar L. Hill, secretary; I. W. Gill, treasurer, and Lucius Ades, manager, were indefatigable workers.

To the Wichita Musicians' Club, and especially to the musician committee in charge of the program great credit is due. Frank A. Power, chairman; Otto L. Fischer, secretary; Charles Davis Carter, Jetta Campbell-Stanley, Theodore Lindberg, chairman contest committee; Lucius Ades, Ralph Brokaw, T. L. Krebs, Jessie Clark and Rafael Navas were the musicians comprising this committee.

E. R. Kroeger, of St. Louis, Mo., officiated as adjudicator.

There was no time from the morning of May 3 to the close of the evening program of May 4 to lose, as all contests, concerts and final announcements were crowded closely together throughout the entire schedule, and were run off with intense interest and enthusiasm.

Contests.

Monday morning at 9 o'clock the piano contest, Class A, was held at the Forum, as were all subsequent contests. There were fourteen entries. Christine Caton, of Winfield, was the winner. Schumann's "Carnival of Vienna," op. 26, the contest number, was the bulwark for many. Besides the honor, \$15 in prize money went to Miss Caton. While in all individual contests the money prizes were small, nevertheless there was \$1,000 originally offered as prizes. The following report will show the wide range of contests. Miss Caton is a pupil of Professor Olmsted, of Winfield. Katherine Lewis received honorable mention.

Piano Class B, prize \$10, selection, prelude and air from Grieg's "Holberg" suite, op. 40, with five contestants, was won by Katherine Ragan, of Wichita, a pupil of Otto L. Fischer.

The Class A contest for large chorus had no entries, and the \$250 prize was not taken. However in Class B for chorus of thirty to fifty voices, first prize of \$150 was won by Southwestern College of Winfield; second prize, \$100, went to McPherson College; Anthony Chorus, third, \$75, and Hutchinson, fourth, \$50. The contest number was "The Lord is Great" (Priest's march from "Athalia"), by Mendelssohn. Augusta, Arkansas City and Wellington also competed in this department with well trained choruses. Professor C. E. Marshall directed the winning first prize chorus, and they were the only body in this class singing without notes.

The violin first prize, \$15 in Class A was won by Henry Leben, of Wichita, a pupil of Ralph Brokaw. The contest

number was the last two movements of "Zigeunerweisen" of Sarasate. In Class B for violin, John Shinn, of Chanute, Kan., a pupil of Theodore Lindberg, won the prize, \$10, and Terry Ferrell, also a pupil of Ralph Brokaw, won honorable mention. The contest number was the "Meditation," from Massenet's "Thais." There were eleven contestants in Class B, and seven in Class A.

Male quartet, prize \$10, won by McPherson College, and Southwestern College at Winfield secured honorable mention. The contest number was "Lead, Kindly Light," by Buck. There were only the two entries.

Ladies' Quartet Contest, prize \$10, was won by Wichita College of Music Quartet, and honorable mention awarded the Carter Quartet. "Annie Laurie," arranged by Dudley Buck, was the contesting number.

Only one entry, Carter Quartet, for mixed quartet, necessarily captured the first prize of \$10, singing "God Is a Spirit," by Steindale Bennett (from the "Woman of Samaria").

Male Glee Club Contest, first prize of \$50, went to Southwestern College at Winfield, with McPherson College second, \$25.

The Ladies' Glee Club, of McPherson, took the \$50 cash prize in their class, there being only one entry.

In the remaining events which were closely contested, unusual interest was centered, as sharp competition always exists in voice circles, and the judgeship had no easy task in selecting the prize winners. In fact in Class A for soprano, three winners were first announced and the \$15 prize consequently divided. There were twelve entries and "The Willow," by Goring-Thomas, had been selected as the contesting number. Zelma Fischer, of Wichita, pupil of Charles Davis Carter; Velma McConnell, of Wichita, pupil of Inez Dodds-Barbour, and Sarah Thompson, of McPherson, won jointly.

Class B, soprano, prize \$10, was won by Minnie Turner, of Frederick, Kan., pupil of Frank A. Power, of Wichita. The number was "A Song of Sunshine," by Goring-Thomas, and she won in a class of six entries.

Eight contestants of Class A, contralto, sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," and several most excellent voices made the decision a hard one to determine. The \$15 prize went to Vella Niederhauser, of Wichita, pupil of Harry Evans. Pattle Rude received honorable mention, also an Evans pupil.

In Class B, contralto, prize \$10, Goldie Fash, pupil of Charles Davis Carter, secured the first honors, singing the contesting number, "Sunset," by Dudley Buck. Six entries competed.

Ray Gafney, of Winfield, won first prize, \$15, in Class A, tenor, and Cecil Rutledge honorable mention. Will Watt, of Augusta, the only entry in Class B, took the \$10 prize for that class. Mr. Gafney had strong competition in first class, but was in excellent voice and sang beautifully.

Cameron G. Marshall, of Wellington, Kan., Class A, bass solo contest, easily won first prize of \$15. Mr. Marshall, although a professional, was allowed to enter, there being no restrictions on the solo classes, save in the Class A, piano, where an age limit was placed at twenty-six years. It was the full intention of the committee in charge to have an age limit on several other classes, but great leniency was finally decided upon in order to further the success of this, the first contest held. While the professional element was not encouraged to enter, still it was their privilege. There is no question of Mr. Marshall's voice quality, poise and delivery. The contest number, "Arm, Arm, Ye Brave," from Handel's "Judas Macabaeus," as well as "The Two Grenadiers," by Schumann, the Class B selection, were well suited as contest numbers. John A. Campbell, of Wichita, was awarded the Class B prize of \$10. There were two entries in this department.

The Big Concerts.

With Walter Damrosch conducting, the New York Symphony Orchestra gave the appended program, Monday, at three o'clock. Merle Tillotson Alcock, contralto, and John Campbell, tenor, were the soloists:

Overture Mignon.....Thomas
From Symphony No. 5.....Tchaikowsky
Andante Cantabile.
Valse.

Prelude, Lohengrin.....Wagner
Sounds of the Forest, from Siegfried.....Wagner
Ride of the Valkyries, from Walküre.....Wagner
Siegfried's Love Song, from Walküre.....Wagner
John Campbell.
AllegrettoMendelssohn
PolonaiseBeethoven
Rosary aria, from La Gioconda.....Ponchielli
Merle Tillotson Alcock.
Symphonic Poem, "Les Preludes".....Liszt

A Great Event.

On Monday evening the greatest concert of all took place with the orchestra and the combined choruses from Arkansas City, McPherson, Hutchinson, Winfield, Augusta, Wellington and Anthony. To this body was added the Wichita Chorus, a combined aggregation of nearly 1,000 voices, Walter Damrosch conducting. It was an inspiring concert, the ensemble unusually effective in the big auditorium, and a large audience was electrified by the results. In detail the following was the program, Grace Kerns, soprano, and Milo Picco, baritone, contributing solos:

Overture, Oberon.....Weber
Choruses:
The Heavens Are Telling.
The Bridal Chorus, from Rose Maiden.
Unfinished Symphony.....Schubert
Air from Louise.....Chaprentier
Grace Kerns.

Choruses:
He Watching Over Israel.
The Lord is Great.
Suite, Peer Gynt.....Grieg
Largo Al Factotum, Il Barbiere di Seville.....Rossini
Milo Picco.
British Folksongs and Dances.....Grainger
Molly on the Shore.
Irish Song.
Shepherd's Hey.
Quartet from Rigoletto.....Verdi
Meditations Kerns and Alcock and Messrs. Campbell and Picco.

Of all the concerts this was by far the greatest, though on the following evening the concert by the winners in each department proved a close second. In every instance the soloists, orchestra and chorus combined to make this a really memorable event in music annals here.

Concert by Prize Winners.

The grand concert by the winners was well attended, and while no encores were allowed each was a sufficient merit to be entitled to a second hearing. The prizes were awarded by the festival association committee, and E. R. Kroeger, the adjudicator, gave three complimentary piano solos at the close of the program proper. Mr. Kroeger stated his position in judging, spoke of the difficulties, and also gave great words of praise to all who competed. No little stress was laid on the importance of persistence for those who competed unrewarded, as in many classes exceptional talent was shown though not possible to be rewarded. In the soprano class, three were so close after consideration that two were awarded the first prize and one honorable mention, Zelma Fischer.

The committee in charge has much to feel proud of as it was wise in management and endeavor to close the festival with every one in good spirits, which was largely accomplished by judicious management. This first venture, while somewhat an experiment, and many features curtailed on account of expense, especially in the matter of judgeship, closed a musical success even greater than any one anticipated. The financial element while announced as representing a loss of some \$1,200 is not a consideration from the success standpoint, as the entire amount was guaranteed by the festival association, and each guarantor felt the project well worth the expense. It is most likely that next year will see a repetition of this, one of the greatest, if not the greatest, contest and festival the State has ever known. Wichita guarantors have ever been prompt to subscribe to like projects, and it is this spirit here and throughout the West that is making it possible to do the big things the West has already done, musically, and in other equally risky (financial) lines.

Notes.

E. R. Kroeger, of St. Louis, adjudicator, was the official judge at the Hutchinson contests held several years ago. The association paid the judge \$200 for his services here. There is no question of his integrity and no doubt of his

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ability in the position. Some dissension arose as to the advisability of having only one judge, as it was no doubt a hard task for one man. A committee would have been better, but expenses would not allow it. Mr. Kroeger did admirably, and made many friends while here by his pleasant, unobtrusive and earnest way.

Among the prominent visiting Kansas musicians were Professor Olmstead, of Winfield; Mrs. Yaggey, violinist, of Hutchinson, and Arthur Uhe, violinist, of Bethany College. Mr. Uhe met many old friends from Brussels in the orchestra.

Of interest was the sincerity in the entry list, scarcely any contestants failing to appear in their respective trials. Lucius Ades, who managed the business end of the festival for the association, deserves much credit for systematic handling.

All choruses competing have signified their willingness to enter a similar contest next year.

Other Musical Items.

Lucy Marsh, soprano, gave the last number in the Wichita Chorus course at the New Crawford, April 10. The choral number, "Inflammatus," from "Stabat Mater," by Rossini, was one of the feature numbers, the Wichita Chorus giving the choral part.

The Friends University Men's Glee Club gave an excellent program at First Methodist Church, April 14.

Saturday Afternoon Music Club met April 17 and 24 for their last two meetings for the year. Mrs. S. P. Wallingford, of Riverside, was hostess for the first and Mrs. G. E. Lehman for the final meeting. T. L. Krebs, pianist, read a paper on "French Composers." Piano numbers were given by Mrs. Edward R. Kroeger and Mabel Whitney. Zelma Fischer sang a group of French songs.

Tulsa, Okla., one of our Southern neighbors, is the proud possessor of a new \$15,000 pipe organ placed in their large convention hall. It is being paid for by popular subscription. The organ was dedicated April 29 and 30.

Otto L. Fischer, pianist, assisted by Elsie Randall, contralto, gave a lecture-recital on MacDowell before the Wichita Musical Club, April 13, at High School Auditorium.

Edgar P. Carver, director of the new Wichita Union Band, leaves this month for Dublin, Ireland. Undoubtedly the band will play "It's a Long, Long Way," etc.

Harry Evans, basso, assisted by Otto L. Fischer, pianist, gave a song recital at Philharmony Hall, April 20.

Two newcomers for Wichita, Frances Hughes Wade, harpist, and G. Rawson Wade, basso, were heard in recital April 27.

The Pianists' Club held its April 28 meeting at Katherine Lewis' home. The Beethoven sonata, op. 31, No. 2, played by Wilma Munn, and the pastorale in E minor by Scarlatti, and Italian concerto (first movement), by Bach, given by Rose Emma Kern, were the principal numbers.

Newton, Kan., held a music festival last week. The Minneapolis Symphony Orchestra was the chief feature. Newton is a close neighbor.

Pavlowa appeared in the Forum on April 30. The high school chorus, of Wichita, under the able direction of Jessie Clark, won the first prize for mixed chorus, a prize of \$100, at the high school State wide contest held at Emporia, April 30. Twenty-six members went from here. They also won the Boys' Glee Club prize, \$25 cash. Donald Williams was the piano accompanist. About six entries were in the mixed chorus, and fifteen entries competed in the glee club contests. This contest was held at the State Normal School. RALPH BROKAW.

Alfred D. Shaw in Demand.

As a result of his successful singing in "The Children's Crusade" with the Arion Club at Providence, R. I., a month ago, Alfred D. Shaw, the tenor, has been engaged to sing Verdi's "Requiem" at Peace Dale, R. I., this evening, Wednesday, May 12. Dr. Jules Jordan, conductor of the Arion Club, of Providence, holds a similar post with the Choral Society of Peace Dale, and it is under his direction that the work of the great Italian composer will be heard.

Reinald Werrenrath to Sing Role of Peter in "Quo Vadis?" at Springfield Festival.

Reinald Werrenrath, the noted baritone, has been engaged to sing at the Springfield, Mass., festival next week. Mr. Werrenrath will be heard in the role of Peter in "Quo Vadis?" which is to be given on May 21, and he will also appear on "Artists' Night," May 22. This young singer has been enjoying an unusually busy season, having filled engagements in many different sections of the country, everywhere meeting with unqualified success.

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Huss Pupils in Recital.

On Monday evening, May 3, some advanced and artist-pupils of Mr. and Mrs. Henry Holden Huss, including a small group of amateurs, gave a very enjoyable and artistic recital at Carnegie Chamber Music Hall, New York. The high standard of work of these eminent teachers is so well known that the musical and discriminating audiences who have gathered for years to attend these unique affairs have learned to expect a concert out of the ordinary. The program was as follows:

Concerto, D minor, first movement.....Mozart
Walter P. Morse.
Orchestral accompaniment arranged for second piano, Winthrop Parkhurst.

Nymphs and Shepherds.....Purcell
Orpheus with His Lute.....Sullivan
Angel Takvorian.

Accompanied by Maude Schumann, pupil of Mr. Parkhurst.
Liebstraum No. 3.....Liszt
Charlotte Strong.

Concerto, G minor, first movement.....Mendelssohn
Gertrude Witte.

Orchestral accompaniment arranged for second piano, Mr. Huss.
Scherzo, C sharp minor.....Chopin
Josephine Rhule.

La Partenza.....Beethoven
All in a Garden Green.....Lidgley
Mother, O Sing Me to Rest.....Franz
Evelyn Romme.

Accompanied by Miss Schumann.
Capriccio Brillante.....Mendelssohn
Ethel Thompson.

Orchestral accompaniment arranged for second piano, Mr. Huss.
Hungarian Fantasia.....Liszt
Eleonore Payez.

Orchestral accompaniment arranged for second piano, Mr. Huss.
Concerto for four pianos (two movements: Largo and Moderato).....Bach
Arranged from Vivaldi's concerto for four violins.

The Misses Payez, Rhule and Thompson and Mr. Parkhurst.
Concert piece.....Chaminade
Harry M. Butler.

Orchestral accompaniment arranged for second piano, Mr. Parkhurst

Miss Romme, very attractive in person and manner, disclosed a light soprano of pure, limpid quality. She was charming in songs by Beethoven and Franz, though she made her hit by her delightful archness and sprightliness in Lidgley's "All in a Garden Green." Miss Takvorian, too, showed a delightful stage deportment. An Armenian, still in her teens, and with just four months' vocal training with Mrs. Huss, having never studied before, she gave a remarkable account of herself in Purcell's "Nymphs and Shepherds" and Sullivan's "Orpheus with His Lute." She impressed by reason of a remarkably pure tone and absolute legato, which two important qualities are always noticeable in the work of Mme. Huss' pupils. Her voice is of good volume, her English almost perfect, and her diction very clear.

Maude Schumann, pianist, played the accompaniments for these singers with rare sympathy, which added greatly to the success of the evening.

That exceedingly gifted young pianist, Eleonore Payez, created a furore by the brilliancy of her playing of Liszt's Hungarian fantasia. The "Youthful Carreño," as she has been called, deserves high praise. Harry M. Butler, a

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piano teacher in Mount Vernon, N. Y., earned well merited applause by his clearcut and facile interpretation of Chaminade's tuneful and effective "Concertstück." Ethel Thompson gave a spirited performance of the Mendelssohn "Capriccio Brillante," showing fine musical feeling, good technic and a delightful buoyancy of temperament. Another very gifted Huss pupil was Josephine Rhule, whose impassioned interpretation of the Chopin C sharp minor scherzo gave real pleasure to the musicians in the audience. Walter P. Morse played the Mozart concerto with delicacy and refinement. Two young and charming amateurs (all the rest were professionals), Charlotte Strong and Gertrude Witte, also gave a good account of themselves. Like all Huss pupils, they possess a beautiful singing tone, display good pedaling and have a clearly defined conception of the works they play. Miss Witte gave with facile technic and freshness of feeling the Mendelssohn concerto in G minor. Miss Strong's Liszt's "Liebstraum" was played with real enthusiasm and nice points of declamation.

A word of thanks should be given to Mr. Huss, not only for his masterly rendition of the orchestral accompaniments of the concertos, but also for having presented the highly interesting Bach-Vivaldi concerto for four pianos. The young players had been so carefully rehearsed that the ensemble was not only wellnigh perfect, but full of delicate nuance. The teachers of this group of gifted young people can honestly pride themselves on having achieved the unusual feat of presenting a program so musical in all its details that it gave genuine pleasure to the many critical musicians in the large and brilliant audience.

Genevieve Bisbee Announces Summer Course.

Genevieve Bisbee, pianist and pedagogue, has announced a summer course of study which should prove of value to teachers of piano. From her long experience, she offers a condensed method, covering a large field of technic. Reserve power and command of beautiful tone color are features especially noticeable in the Bisbee pupils. In this course great attention will be paid to arranging the works studied with a view to concert repertoire. Arrangements may be made for residence in the large cool rooms of Miss Bisbee's home for those who apply early in the season.

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A Criticism

The Hungarian compositions were given with all of their compelling intensity, their dramatic climaxes, their soulful expressions of joy or sorrow. The robust rhythm of the dance with its fiery enthusiasm, following the intensely poetic Hubay poems, one of which was permeated with pathos, gave admirable demonstration to the versatility of the artist.

(Houston Chronicle.)

A Tribute

Following Helen Ware's recital at the Auditorium yesterday a Hungarian mother with her group of little children approached a personal friend of Miss Ware and with tears in her eyes asked if she might speak to the violinist. The friend replied: "Certainly. I am sure Miss Ware would like to speak to you. Did you enjoy her music?" The woman said simply: "She took me home."

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LITTLE ROCK, ARK., PRESENTS ITS FOURTH ANNUAL MUSIC FESTIVAL.

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The Little Rock Musical Festival Chorus assisted by the New York Symphony Orchestra; Grace Kerns, soprano; Mme. Merle Tillotson-Alcock, contralto; John Campbell, tenor, and Millo Picco, bass, gave its fourth annual concert in the City Auditorium, April 26, 27 and 28. This organization is composed of the musicians of the city together with those of other towns. All services have been donated and in spite of any discouragements the efforts have been untiring and persistent with the one hope that the citizenship of the city could be brought to a realization of the value of these annual festivals; first, from an educational; second, from a commercial point of view. According to Mrs. C. E. Whitney, of Little Rock this organization is the only one that has put on successive festivals of such magnitude without one cent paid in salaries. Any other community giving a festival of the same musical value would have several thousand dollars additional expense on that account. Little Rock is the only city, as far as can be learned, which has not given a business backing to such an effort as this, and which has failed to use to its advantage the commercial advantage of such an event.

This year's festival has exceeded from an artistic standpoint any previous one, and reflects the highest credit on those who shoulder the responsibility.

A Fine Choral Program.

The first concert was a choral program given by the Little Rock Festival Chorus, the Junior Festival Chorus, with Sarah Yancey Cline, director; Martha May Cline, accompanist; Arturo Argiewicz, violinist, who was loaned for the occasion by Walter Damrosch. This concert was very successful. The chorus for mixed voices, "Holy Art Thou" (from "Xerxes"), Handel, was sung. Incidental solos were given by Mrs. Fred A. Isgrig, soprano, and N. Lacey Tilghman, tenor. Both these singers gave an acceptable rendition of their parts. The chorus for the Junior Chorus consisted of these three numbers, written especially for this occasion by Nellie Shorthill Bradshaw: "Dances of the Wind Elves," "The Dream Boat" and "A Call to Arcady." These compositions showed distinctive merit and a fair amount of originality. Making no pretensions to choral writing, Mrs. Bradshaw has written these pieces within the limitations of any junior chorus, and as such can be looked upon in a most acceptable manner. The children sang very well.

The violinist played andante, Vieuxtemps; "Liebeslied," and "Liebesfreud," Kreisler. He played these pieces with much skill and received an ovation.

Handel's "Judas Maccabeus" Performed.

The second concert was given on Tuesday evening, when Handel's "Judas Maccabeus" was presented by the Little Rock Festival Chorus, the Junior Chorus, the New York Symphony Orchestra, and these soloists: Grace Kerns, soprano; Mme. Tillotson-Alcock, contralto; John Campbell, tenor, and Millo Picco, bass. Sarah Cline was the director.

The chorus gave a very good rendition and as a whole the performance was very good. Miss Cline had her chorus well under control. In the recitative, "Oh, Let Eternal Honors," and "From Mighty Kings He Took the Spoil," Miss Kerns scored a distinct success. Her performance was welcomed heartily by her many admirers and her singing was entirely in keeping with the spirit of Handel. Mme. Tillotson-Alcock gave in her beautiful solo, "Father of Heav'n," a remarkable rendition. A voice richly laden with splendid qualities, she sang the air fervently and very well. She was accorded prolonged applause.

John Campbell, tenor, was suffering from a cold and consequently did not do himself justice. He has a voice of much warmth and purity. Millo Picco, bass, made his debut in oratorio. Although an opera singer, he filled his role remarkably well. He has a voice of big range and power and demonstrated in his songs on the following evening that he could use it with discrimination.

The Wednesday afternoon and evening concerts were devoted to the New York Symphony Orchestra, with Grace Kerns, Milo Picco, Walter Chapman, pianist, and Alexander Saslavsky, violinist. In the air, "Il Re Pastore," by Mozart, Miss Kerns "brought down the house." Her lovely voice charmed her admiring audience and she was forced to respond to an encore, "My Laddie," by Thayer. Mr. Picco sang the "Prologue" from "Pagliacci" and an air from the "Barber of Seville." In these two songs Mr. Picco scored a success. The pianist, Walter Chapman, played the concerto in E flat (with orchestra) by Liszt. He is a young pianist who has located in Memphis after

an absence of study and he shows unusual talent. He gave an extremely good rendition of the concerto and his technic and easy style at the piano were strong factors in bringing about his success.

Taking the festival as a whole, the officers have every reason to be proud, and from an artistic standpoint it was such as would bring credit to any Eastern city of much larger population.

Sarah Yancey Cline deserves unstinted praise and her body of coworkers rallied around her with a vim. People from all over the State and many from adjoining States were present, and the consensus of opinion seemed to be that it was by far the best festival that Little Rock has yet had.

A. HOSKEN STRICK.

Minnesota Teachers to Meet.

The next convention of the Minnesota Music Teachers' Association will be held in Albert Lea, Minn., June 22, 23 and 24.

Albert Lea is considered one of the most beautifully located towns in the state. The buildings of the Albert Lea College overlooking a beautiful lake, have been placed at the disposal of the association, and rooms may be secured and meals will be served in the dormitory of the school. The prospectus of the M. M. T. A. reads: "We have set the mark of 500 members by the opening of the meeting and want you to help us. Arrange now to attend the meeting in Albert Lea. Whether you can come or not you ought to be identified with the M. M. T. A. as a live teacher. The fee is \$3 with one dollar deducted if you were a member last year. You need us and we need you. You will be welcome. Don't miss this opportunity to spend three profitable days with the music teachers of the State and at the same time help make the M. M. T. A. a powerful influence in the development of music in the Northwest. . . . The program committee wishes to announce that they have secured Mrs. Edward MacDowell to give a lecture-recital on MacDowell and His Ideals during the convention." The president of the association is W. MacPhail.

George Harris Jr., and Russian Symphony Orchestra.

Mr. Harris has just returned from a very successful spring tour with the Russian Symphony Orchestra in Pennsylvania, having won distinct popularity wherever he sang. It was Mr. Harris' task to sing various oratorios on tour, and his musicianship made him peculiarly fitted to this type of singing. He was particularly successful in Beethoven's "Mount of Olives" at Carlisle and in Elgar's "King Olaf" at Greensburgh, where his dramatic intensity and serious interpretation were well adapted to the works performed, and in Gounod's "Redemption," at York, where he sang the difficult narrative passages with deep devotional spirit. He was, however, no less an exponent of fine singing in "The Creation" at Allentown and Handel's "Samson" at Harrisburg, in which his fine phrasing and particular understanding of recitative were noteworthy. Mr. Harris sang also with the orchestra the aria from "L'Africain," where his brilliant high notes brought him a distinct ovation.

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Scott Songs at Manuscript Society Meeting.

Songs by John Prindle Scott made up the program of the fourth and last private concert of the Manuscript Society of New York at the National Arts Club, April 30. Earlier in the week the entire program of a concert at Wanamaker Auditorium was devoted to songs by Mr. Scott. They are all marked by fluent melody, being natural and spontaneous, contain interesting harmony, and invariably the poems contain beauty of thought, sentiment or humor. Raymond Loder, baritone, sang the songs. He was thoroughly familiar with them, doing justice to their varied sentiments. Orlo Bangs, tenor, was to have sung several of them, also a duet with Mr. Loder, but illness prevented, so Mr. Scott kindly sang them himself, playing his own accompaniments, as well as those to the songs sung by Mr. Loder. Warm applause showed the appreciation of the audience, and hearty recalls were given both singer and composer.

Following were the songs scheduled to be sung:

Three songs for baritone, from the cycle, A Day at Wells-croft (text by the composer) (MS.),
John Prindle Scott (New York)
I Sing of Mountains.
The Death Triumphant.
My Lady's Garden.
Raymond Loder.
The composer at the piano.
Three songs for tenor (MS.).....Scott
Recitative and aria, The Voice in the Wilderness (Biblical).
My True Love Lies Asleep (Lizette Woodworth Reese).
My Love Is Like the Red, Red Rose (Burns).
Orlo Bangs.
The composer at the piano.
Duet for tenor and baritone (MS.).....Scott
The Shadows of the Evening Hour (Adelaide Proctor).
Mr. Bangs and Mr. Loder.
The composer at the piano.

Van Yorx Presents Dicie Howell.

Theodore van Yorx, vocal pedagogue, presented his pupil, Dicie Howell, soprano, in recital at his New York studios, on Tuesday afternoon, May 4. Her first group consisted of "Nina" (Pergolesi), "In the Time of Roses" (Reichardt) and "The Lass with the Delicate Air" (Dr. Arne), which served to introduce her as a young singer of abundant talent and excellent vocal attainments. Haydn's "With Verdure Clad" displayed her ability as a singer of oratorio. Her next group was made up of compositions by Ruckauf, Hahn, Delbruck and Sinding, the latter's "Sylvain" evoking hearty applause. Two arias from Puccini's "Tosca" revealed her knowledge of Italian and her ability to sing this form of song. Chadwick's "Du bist wie eine Blume," Bischoff's "The Summer Wind," Cadman's "The Moon Drops Low," Coombs' "Her Rose," and Spross' "Yesterday and Today" completed this interesting program. An outstanding feature of Miss Howell's work was her splendid enunciation. Mr. van Yorx declares that he holds great expectations for Miss Howell, and from present indications these hopes will be well fulfilled.

Genevieve Moroney, at the piano, contributed to the success of the afternoon.

New York School of Music and Arts Reception.

The opening reception given by the New York School of Music and Arts, in its new buildings, Central Park West and Ninety-fifth street, was held Sunday, May 2, from 4 to 6 and 8 to 10 p. m. At both receptions there was a very large attendance. Friends of the school came from distant cities.

The school was beautifully decorated with palms and handsome floral pieces, sent by admiring friends, and the beauty of the occasion was one that will not be forgotten by those who were fortunate enough to attend.

Although many came to visit the new school, to see the wonderful interior decorations, and to get acquainted with the surroundings, there was an important musical program given both afternoon and evening. Somewhat of a novelty was the fact that all taking part were either former pupils of the school or are studying at the school at the present time.

Both programs were capably rendered. Most of the pupils taking part have been heard in public in New York and other cities as private soloists, with orchestras, etc.

Death of Karl Karlyle.

The vocal teacher and music critic Karl Karlyle, died in London recently after a long illness. He had been a contributor to many papers, and occupied the position of music critic at various periods on the London Tribune, Morning Leader, Star, and Daily News. Mr. Karlyle was born in Germany.

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A large audience greeted Jerome Uhl, bass-baritone, in Acolian Hall yesterday afternoon. . . . He sang with style and taste.—New York American.

His voice is pleasing and resonant.—New York Evening World.

Although Mr. Uhl came to us unknown and unheralded, he left an altogether pleasing remembrance. His voice proved to be an organ of unusual richness. He phrased well and sang with both discretion and temperament. The audience rewarded the singer with round after round of applause.—New York Tribune.

Mr. Uhl's voice was of decidedly remarkable quality with considerable resonance and richness.—New York Times.

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Boston Acclaims Albert Spalding.

Following the unique program of dance music which Albert Spalding, the distinguished American violinist, presented to the music lovers of Boston, Mass., on April 28, when he appeared in recital at Jordan Hall, he received the highest meed of praise from the leading papers of that city. Philip Hale, in the Boston Herald, writes in part as follows:

"The older pieces were admirably played by Mr. Spalding. He now has the grand style which music by Bach, Corelli and Tartini demands. His tone is full and rich; his phrasing is aesthetically theoretical and convincing; he knows the value of tonal gradation and eloquent contrasts. He is now fully able to give his attention to expressive interpretation. . . .

"An audience of good size was enthusiastic."

In the Boston Transcript nearly an entire column is devoted to Mr. Spalding's recital, the opening and concluding paragraphs of which are herewith appended:

"In program, no less than in performance, Mr. Spalding, the violinist, reappearing yesterday afternoon at a concert in Jordan Hall, proved afresh the new traits, ambitions and accomplishments that have recently transformed him. He has matured slowly, as the way often is with fine intelligences, deeply running temperaments and quietly sincere devotions, and we in Boston had little opportunity to watch the ripening. The fruition seemed sudden and surprising when, after years, Mr. Spalding played again here last autumn; but then, as now, there was no mistaking or mistrusting it. He has discovered and developed his own individuality as man and musician as well as his powers with music and the violin, and with reason he has just confidence and courage in it. . . .

"Mr. Spalding succeeded best with his glorified dance tunes out of Bach, Tartini, Veracini and Corelli. He played them with sonorous amplitude of tone that was as warm and flowing, as it was large and puissant. He made it endlessly elastic as it followed the intricate convolutions of Bach's chaconne; he kept it adroitly fleet and even when the music as in Corelli's gigue so bade; he made it glow with sober color; or he touched it with the vibrato that heightens expression and that is far from the tremolo of sentimentality. Out of this tone sprang the stark lines of much of this music; it bore home the breadth and the warmth of the violinist's phrases and the mounting march of his climaxes. On the side of finesse it answered to his imaginative modulation of pace and accent; to the evenness and fleetness and the grace of figure and arabesque

that the music now and again exacted. Mr. Spalding, as in the pieces of Couperin, could be as elegant as elsewhere he was forceful. He knew no less the more delicate and aerial voice of the violin than its stouter and ampler eloquence. Above all into his playing of the pieces of Bach and of the old Italians he carried that zest of creating and recreating impulse that is the passion and the thrill of them. They sprang into life anew from his hand and mind and temperament. There was no thought of a classic—only of music vivid with its own beauty and power. Perhaps this elder music is Mr. Spalding's vocation. Only the most illustrious violinists of the time match him in understanding, feeling, accomplishment and personal eloquence with it. Yet in the dances from the modern composers, while he kept to like technical mastery, like energy of mind and mood, and like amplitude of voice and style, he came nearer to romantic feeling and glamour than ever before in his scanty visits to Boston, with such music."

Dr. Irving Wilson Voorhees Tenders a Dinner to His Friends Among the Singing Teachers and Music Lovers of New York.

On April 28, Dr. Irving Wilson Voorhees, the nose, throat and ear specialist, gave a dinner to a number of his friends among the singing teachers and music lovers, this delightful affair being held at the Hotel Martinique, New York. Covers were laid for nineteen, and regrets were read from Prof. Edward Howard Griggs, David Bispham, William W. Hinshaw, Irving R. Willis, William J. Guard and Robert Underwood Johnson, formerly editor of the Century Magazine. Vernon Archibald sang a group of songs accompanied at the piano by Charles Gilbert Spross. Gardner Lamson sang the "Prologue" to "Pagliacci" and also delivered a few remarks on "Standardization." These remarks were followed by an interesting discussion.

In an interesting address, Dr. Voorhees touched upon the probable influence the European war would have on American music and upon vocal art in particular. The necessity of cooperation between vocal teachers, and between the vocal teachers and voice physicians, was dwelt upon at length.

"Our aim," said Dr. Voorhees, "is the welfare of the pupil. All else is secondary. When you consider the long years of apprenticeship, the struggles for recognition, the relatively short career, and the rapid voice decline to which the singer is hopelessly subject, he deserves our most ardent efforts in his behalf. We must use every

effort to make a sure diagnosis of the pupil's capabilities. All physical obstructions such as tonsils and adenoids, if diseased, must be removed when actual instruction is begun, not after two or three years of unsatisfactory work has been done. The specialist should report, in writing, his findings and recommendations to the teacher and not attempt to override the latter's authority by giving vocal lessons."

In honor of three of Dr. Voorhees' classmates at Princeton, who were present, the decorations were in the Princeton colors. These Princeton men were Penrhyn Stanlaws, the artist; T. L. Thompson, a lawyer of distinction, and Dr. J. W. Jameson, a surgeon at the Presbyterian Hospital.

Gustav Strube to Teach at Summer Session from July 1 to August 12.

Gustav Strube, conductor and composer, recently accepted the chair of harmony and composition at the summer session from July 1 to August 12 at the Peabody Conservatory of Music, Baltimore, Md. In addition to his duties as teacher of harmony and composition, Mr. Strube will instruct in instrumentation and score reading, subjects for which his varied experience as assistant conductor of the Boston Symphony Orchestra and his ability as a composer have made him particularly qualified to teach. Without doubt, many musicians, who, for various reasons, were unable to study with Mr. Strube during the winter, will avail themselves of this unusual opportunity.

Boston Symphony Orchestra Engages Laeta Hartley for Two Appearances.

As a result of Laeta Hartley's success with the Boston Symphony Orchestra (Dr. Karl Muck, conductor), this season, she has been re-engaged for two appearances next season. This brilliant young pianist, who is now under the management of Walter Anderson, of New York, will be heard on November 23 and again on December 7. This is indeed a signal honor for which Miss Hartley may be warmly congratulated.

"Oh, say, who was here to see you last night?"

"Only Myrtle, father."

"Well, tell Myrtle that she left her pipe on the piano."
—University of Nebraska Awgwan.



DR. IRVING WILSON VOORHEES AND HIS GUESTS AT A DINNER GIVEN AT HOTEL MARTINIQUE, NEW YORK, ON APRIL 28.

From the left reading around the table: Gardner Lamson, Sergei Klibansky, Harry Munro, F. H. Haywood, Paul Morris, T. L. Thompson, Charles Gilbert Spross, Dudley Buck, Walter Russell, Oscar Saenger, Dr. Voorhees (standing), Yeatman Griffith, Hardy Williamson, Penrhyn Stanlaws, Vernon Archibald, L. A. Espinal, S. H. Voorhees, George E. Shea, Dr. J. W. Jameson.

PHILADELPHIA ORCHESTRA INAUGURATES SUCCESSFUL SERIES OF POPULAR CONCERTS.

**New Venture Proves Great Success, Houses Being Sold Out
and People Turned Away—Leopold Stokowski
Leads Opening Concert.**

Philadelphia, Pa., May 8, 1915.

Popular concerts of a new and (for Philadelphia) untried variety were inaugurated by the Philadelphia Orchestra under the direction of Leopold Stokowski at the Academy of Music this week. The entire parquet, the lobbies and the foyer of the historic Academy of Music were dotted with tables at which light refreshments were served during every concert. Smoking was permitted and the entire auditorium possessed an air of quiet informality; and this atmosphere was carefully nurtured by the musicians, the soloists and the music itself.

Similar ventures in other cities have removed this sort of "Pop" concert from the realm of experiment. So, when Philadelphia music lovers jammed the Academy for the opening concert on Monday evening, they were only giving their individual corroboration to a scheme of proved popularity. By actual count there were more than 1,000 persons turned away on the opening night. At three of the four concerts given up to the present writing the auditorium was filled and applications for tickets at the box office were refused early in the evening.

Mr. Stokowski himself conducted the initial concert. Since then the baton has been in the hands of Thaddeus Rich, concertmaster of the orchestra, and C. Stanley Mackey, librarian. At both of his concerts Mr. Rich conducted with skill and discretion. The orchestra plays just as it should play after a whole season of careful work under the Stokowski baton. In every instance the programs have been distinctly popular in tone and in almost every case the soloists have been Philadelphians. To date those who have appeared are Wassily Besekirsky, Mildred Faas, Gurney Mattox, Susanna Dercum, Robert Braun, Mrs. J. Franklin Townsend, Helen MacNamee Bentz, Madeleine McGuigan and David Griffin.

NOTES.

A service of unusual interest to those who are attracted by the highest forms of church music will be given

in St. James' Church, S. Wesley Sears, director, on the morning of Ascension Day, May 13, when a choir of forty-five voices will sing Gounod's "Saint Cecilia Mass," accompanied by organ and an orchestra composed of thirty-two players from the Philadelphia Orchestra. It is unusual even in Philadelphia to find a single church able and willing to undertake the production of this famous mass on such a scale, and the enterprise says much for the discernment and enthusiasm of the music committee, the distinguished director and the participants.

Scenes from popular operas were presented in costume by the Aldrich Operatic Club on Tuesday evening last at the Pennsylvania Railroad Y. M. C. A. Perley Dunn Aldrich directed the singers; Clifford Vaughan was at the piano; Moritz Emery at the organ; Margaret Aldrich was stage manager, and some of the vocalists were: Viola Brodbeck, Alice Eidler, Bertha Hirshberg, Jean Y. Currie, H. Grey Steele, William Perrins Bonsall, Mary Barrett, Rudolph Sternberg, Mrs. Rexford Tugwell.

H. P. QUICKSALL.

James Stephen Martin's Varied Work as Singer, Pedagogue and Conductor.

James Stephen Martin, singer and pedagogue of Pittsburgh, Pa., is becoming known throughout the country as a voice teacher and choral conductor of the first rank. As a result of his careful training, between forty and fifty of his pupils are now occupying positions in various church choirs of Pittsburgh and its environs. Another proof of his success as a teacher is the interest displayed in the monthly recitals, the artist-pupils' and the annual concerts in which Mr. Martin's work and the progress accomplished are shown.

Because of his familiarity with the standard operas and oratorios, Mr. Martin is in frequent demand as a coach for professional singers; and through his knowledge of English, French, German and Italian, his pupils are enabled to acquire an extensive repertoire for concert and recital work.

As proof of his ability as a conductor, there is the Pittsburgh Male Chorus, which, under his leadership, enjoys a wide reputation. Indeed, so well known has this chorus become that twelve compositions have been dedicated to Mr. Martin and the chorus during the last four

years, by leading composers. Since its inception twenty years ago, Mr. Martin has directed the Tuesday Musical Club Choral, which is composed of sixty-five women's voices and which gives a number of interesting programs each year.

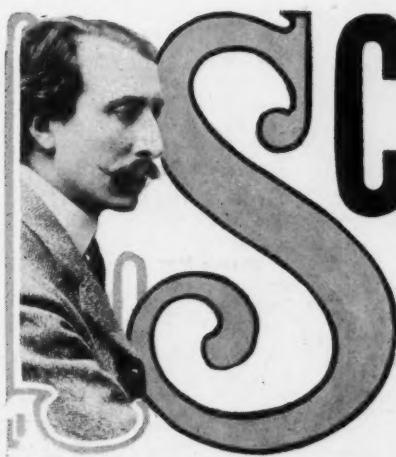
On May 31, June 7 and June 14 will occur the closing concerts of the series which Mr. Martin gives each season. His summer term will begin on June 14 and continue five weeks. It is primarily intended for teachers and others who are unable to study during the regular season, although many others often avail themselves of this opportunity.

University School of Music Gives Names of Students to Receive Diplomas and Certificates.

Albert A. Stanley, director of the University School of Music, Ann Arbor, Mich., has just announced the names of the students who will receive diplomas and certificates in June of this year. In the piano department Ethel Brodbery Grant, of Topeka, Kan.; Mary Louise Rowlands, Wooster, Ohio; Helen Josephine Malcomson, Detroit, and Helen Marguerite Derfus, Salem, Ohio, will receive the artist diploma; while three Ann Arbor girls, Myra Dorothea Moon, Florence Alma Clark and Louise Lydia Gaylord, will receive the normal diploma. In the vocal department, Hannah George Cochrane, of Grass Lake, Mich., will receive the normal diploma. Frank Albion Tabor, of Grand Ledge, Mich., will receive the artist diploma in organ.

Those who will receive public school music and drawing certificates are: Mary Helen Angel, Oakfield, N. Y.; Bess Ada Adgate, Ionia, Mich.; Ruby Bigelow, Detroit; Gladys Sarah Chubb, Howell, Mich.; Flora Eulalia Peterson, Bergland, Mich.; Bessie Oaks Purvis, Sault Ste. Marie, Mich., and Flora Mae Skidacre, Fenton, Mich.

Those receiving public school music certificates will be: Lucy Mae Cannon, Rochester, Mich.; Gertrude Nina Davis, Grass Lake, Mich.; Mildred Louise Kellan, Marquette, Mich.; Odra Otis Patton, Hartford City, Ind., and Marion Jane Woolley, Ann Arbor. Phyllis Gay Smith, of Saultuck, Mich., and Bessie Belle White, of Ann Arbor, will receive the certificates in public school drawing.



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Brooklyn, Jan. 7, 1916
Providence, March 7, 1916

N. Y. Philharmonic Orchestra

Northampton, Feb. 14, 1916
Utica, Feb. 16, 1916
New York, Feb. 24, 1916
New York, Feb. 25, 1916
Cleveland, March 16, 1916
Detroit, March 18, 1916
Chicago Symphony Orchestra
Dates not yet determined

The Philadelphia Orchestra

Philadelphia, March 3, 1916
Philadelphia, March 4, 1916

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SCHELLING USES THE STEINWAY

Recent Dunlap Appearances.

Marguerite Dunlap has been meeting with such uniform success in her every appearance that next season promises many brilliant engagements for this charming young Southern contralto.

Among Miss Dunlap's recent appearances were a private engagement in New York, April 18; a recital in Albany, April 21; an appearance with the Larchmont Choral Society, April 23; soloist with the South Orange Choral Society, April 28; another New York appearance, April 29, and a recital in Providence, R. I., May 5.

Following these appearances Miss Dunlap left for San Francisco on a pleasure trip combined with business, to remain until the end of June. On her return the young contralto will begin serious study on the additional programs necessitated by her long mid-Western trip booked by her manager, Gertrude F. Cowen, for next season.

Recent press notices of the Dunlap achievements are as follows:

"Seldom has a singer appeared before an Albany audience with such a charming and pleasing personality as Marguerite Dunlap, who gave a recital last evening at Centennial Hall. Miss Dunlap opened her program with a charming group of three songs and displayed a contralto voice of great power and rare sweetness. She has wonderful magnetism and won her audience before she had sung a note. Four Southern melodies also gave Miss Dunlap an opportunity to display her rich Southern voice and deep musical feeling."—The Argus, April 22, 1915.

"Personality combined with artistry made the recital at Centennial Hall last evening by Marguerite Dunlap, one of the most delightful of the musical season's offering of good things. With a rich contralto voice of exquisite quality, Miss Dunlap sang her program, ending with a group of Southern songs which roused the enthusiasm of her audience to frenzy and thus brought the recital to a triumphant close."—The Times Union, April 22, 1915.

"Miss Dunlap's selections were happy ones, and she pleased especially with a group of Southern songs, which included Nevin's 'Mighty Lak a Rose' and Harriet Ware's 'Mammy Song.'"—The Albany Evening Journal, April 22, 1915.

"A large and enthusiastic audience greeted Marguerite Dunlap at Centennial Hall last evening, where she ap-

peared in recital. Possessing an unusually attractive contralto voice, with remarkable richness of tone in the lower register, Miss Dunlap scored an immediate success, particularly with a group of plantation songs, to which she was compelled to add several encores."—The Knickerbocker Press, April 22, 1915.

Galin, Paris Chevé School of Sight Singing Students to Give Demonstrations.

William A. Luyster, director of the Galin, Paris Chevé School of Sight Singing, located at 64 East Thirty-fourth street, New York, will have the students of the school participate in a public demonstration of the results attained during the season, in the form of tests which will be sung at sight by the students, without the aid of an instrument of any kind, on Wednesday evening, May 19, at the Brooklyn Academy of Music.

On this occasion, the People's Chevé Singing Classes, of Brooklyn, also conducted by Mr. Luyster, which have been meeting at the Art Building, 174 Montague street, under the auspices of the Brooklyn Institute of Arts and Sciences on Tuesday evening (beginners) and Thursday evenings (advanced) will join forces and give a convincing exhibition of what can be done in a short time by this method.

There will also be represented a great many grade teachers in the school who are members of the B. T. A. (Brooklyn Teachers' Association), which gives credits to student teachers, having taken the course which has been recommended and endorsed by the board of managers of the above association.

Unlike all other classes in schools at the end of the season, who take part in a program of specially prepared choruses and part songs, this body of students will be given tests in the singing of any interval in major and minor modes, also chromatic and the singing of two, three and four part work, also songs at sight, without the aid of instruments of any kind.

American Institute Affairs.

Recent occurrences at the American Institute of Applied Music include a piano recital by Kate S. Chittenden's pupil, Alice Rose Clausen, who has previously been praised in the columns of the MUSICAL COURIER for her excellent playing. This took place May 3, and included the following well selected list of classic, romantic and modern pieces: Gavotte and variations, Rameau; preludes Nos. 4, 6, 17, Chopin; sonata, op. 7, Grieg; "Nuit Arabe," op. 54, Sternberg; "Souvenir du Pausilippe," op. 76, No. 1, tarantelle, op. 77, No. 6, Moszkowski; rhapsody No. 11, Liszt.

Miss Clausen is a faithful worker, and her progress has been noted by the present writer and commented on at intervals. She deserves encouragement, and the applause of her listeners showed what they thought of her playing.

The annual spring recital of the little students of the synthetic method took place at Recital Hall (Carnegie Hall), May 1. The children, from five to thirteen years of age, who took part were the following: Carol Gaum, Gertrude Mercer Pillot, Arthur Herb, Adelaide Klein, Alfred Seidenberg, Molly Wood, Charles Carroll Thomas, Cynthia Frazer, Nancy Wilson, Eileen Wood, Anita Meyer, Alice Profumo, Rosalie Pillot, Charles Beltrami, Dorothea Smith, Lois Davey, Raymond Rose, Elizabeth Keyes, Frank Gracik and Hugh Eustis Payne.

Alberto Jonás Plans.

Alberto Jonás, the piano virtuoso and pedagogue of Berlin, who, on account of the war, has since November been located in New York City, will appear in a series of recitals early next fall in New York, Boston and Chicago.

Jonás, who has been proclaimed for many years as one of the foremost piano pedagogues, left Berlin early in October, and about a dozen of his pupils, of all nationalities, accompanied him hither. Since his arrival in New York, pupils from all over the United States have come to him for instruction, and Jonás has now such a large class as to need the help of assistants.

The piano teachers of Salt Lake City have jointly offered Jonás such a large guarantee to teach in Salt Lake City during ten weeks in summer that the Spanish virtuoso and pedagogue has accepted.

Jonás' course in Salt Lake City will continue from June 14 to August 23. This will be a favorable opportunity for those wishing to study during the summer with this well known authority. Alberto Jonás' class in New York will reopen September 8.



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DAVID BISPHAM.

The noted baritone, who has just completed one of the most successful seasons in his long and triumphant career, having appeared as many as thirteen times within six days in New York, and fulfilled numerous engagements in the important cities of the country.

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—Frank King Clark, Berlin, July 19, 1914.

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ADAMO DIDUB, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.

*MARGUERITE SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.

MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.

*HELENA FORTI, soprano, Dresden Royal Opera.

MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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YONKERS ANNUAL PUBLIC SCHOOL FESTIVAL GREATLY ENJOYED.

Four Interesting Programs Splendidly Performed—Combined High School Glee Clubs and Orchestras Acquit Themselves with Credit—Capable Soloists Assist in Festivities.

Yonkers, N. Y., May 9, 1915.

The music department of Yonkers, N. Y. ("next to the largest city in the United States") has in the person of George Oscar Bowen, director of this important department, a man of ability, initiative and the tact necessary to bring others into hearty cooperation with him and his plans. This has been demonstrated for several successive years, through the medium of the annual school music festival. Esther M. Greene, Imogene B. Ireland, Netue M. Gauthier and Luella Rose are his capable coadjutors in the musical work, and the singing of their respective classes showed intelligent and highly efficient direction, the result of very evident care and painstaking teaching.

Thursday Afternoon, May 6.

Philipsburgh Hall held a fair sized audience at the first matinee, which brought forth miscellaneous choruses, William J. Kelly, boy soprano; Irene Russell, cellist, and Anna Russell, harpist; a classroom demonstration, sight singing tests, etc., all of which greatly interested the audience, showing the practical application of Mr. Bowen's work. Girls and boys sang alone and together, and the music by the soloists was enjoyed and warmly applauded.

Thursday Evening, May 6.

The combined high school glee clubs and orchestras, with that of the Yonkers Training School, enlisting also the aid of similar choruses from the near by towns of Tarrytown, Ossining and Mount Vernon, under C. Earl Dinsmore, Walter C. Rogers and T. W. Sturgeon, respectively, formed the vocal background of this affair. Ward A. Lay, boy soprano; Harold Land, the Yonkers baritone (of the choir of St. Thomas' Church, New York), and Ellis E. Doyle, tenor, a pupil of Mr. Bowen, were the vocal soloists. The Park Hill Quartet, composed of Bessie Riesberg, first violinist; Alexander McCready, second violin; Irene Russell, cello, and Herman Roos, pianist, assisted, and the combination drew another good sized audience. There was life and vigor in conducting of Mr. Bowen, but the tempo of a "Spanish Dance" by Moszkowski was altogether a mistaken one, as conducted by F. H. Dooley.

Harold Land sang numbers by Handel, Gounod and others, showing a fine baritone voice and a high G of beautiful quality. The Park Hill Quartet had to play an encore, "To a Wild Rose" (arranged by Mr. McCready, the second violin), following their temperamental playing of the Rachmaninoff prelude. The cantata, "The Banner of St. George," by Elgar, formed the principal choral feature of the evening, and this was well sung by the Yonkers High School and Training School young people, under Mr. Bowen's circumspect conducting. The music is interesting, dramatic at times, but, like all of Elgar's writings, contains many weary periods. A word is due Ellis E. Doyle, the tenor, who sang "Fair She Appeared," by Braga, with nice voice, a true tenor, easy and natural emission, and won applause.

Friday Afternoon, May 7.

Five hundred children from the fifth and sixth grades took part, with the Grammar School Orchestra, Robert F. Nevins, boy soprano, assisting in solos. Each of the various assistant teachers of music was represented by her class in solo numbers, and Mr. Bowen directed choruses by Rossini, Gounod ("Lovely Appear") and a Welsh song.

Friday Evening, May 7.

"The Creation," sung unabridged by the Yonkers High School Chorus, with an orchestra of twenty players and the following soloists, completed the festival: Marie Stoddart, soprano; Alfred D. Shaw, tenor, and George H. Downing, bass. The work was sung with vigor, considerable degree of light and shade, achieving excellent climaxes and bringing honors to all concerned. It is really a "baritone's oratorio," for Haydn has given the part such important solos that this voice is always remembered. For that reason George H. Downing's singing stood forth, every one enjoying it, and giving him warm applause. He has a style and personality distinctly his own, reminding one of a certain baritone, who, a few years ago, was a prominent New York singer. Miss Stoddart's singing of "Verdure Clad" showed a light lyric soprano voice and good musical understanding. Alfred D. Shaw won encomiums for his tenor solos, his enunciation being ever distinct, his style showing true oratorio experience. At the close a flashlight picture was taken of the participants.

Credit for the festival is also due Hon. Charles Philip Easton, president of the board of education, and to Charles E. Gorton, superintendent of schools. Directors of music are all very well, but unless they are backed up by the other authorities they can accomplish a minimum. That

Mr. Bowen feels this was well acknowledged in the following, reprinted from the program:

AN APPRECIATION.

The director and assistants of the Music Department of the Public Schools in the City of Yonkers desire to express their appreciation to the principals and teachers who, by their co-operation, their loyal and efficient work, have made possible the results demonstrated in the concerts of this festival.

F. W. R.

Aborn English Grand Opera Company Closes Its Brooklyn Engagement with Performances of "Butterfly," "Trovatore" and "Hänsel and Gretel."

For the third and last week of the engagement of the Aborn English Grand Opera Company, at the Academy of Music, Brooklyn, the operas chosen were "Madame Butterfly" and "Trovatore," with a Friday matinee at which Humperdinck's delightful fairy opera was heard.

Beginning Monday, May 3, Puccini's musical story of the little Geisha girl was given four performances. In the title role Ivy Scott and Bettina Freeman were satisfactory. As Sharpless, Louis Kreidler displayed his usual fine vocal and histrionic ability and duplicated his excellent performances of this role as done at the Century Opera House. Another splendid Sharpless was Thomas Chalmers, who alternated in this role. Alfred Kaufman as Prince Yamadori and the Bonze upheld his reputation for reliability. The other members of the cast call for no special comment.

"Trovatore" was sung on Thursday and Saturday nights and at the Saturday matinee, with Bettina Freeman and Ivy Scott as Leonora, Mildred Rogers and Marie Louis Biggers as Azucena, Giuseppe Agostini and Henry Taylor as Manrico and Thomas Chalmers and Louis Kreidler as the Count di Luna. As at other performances, Mr. Kreidler distinguished himself signally. Mr. Chalmers was well cast in this role at alternate performances. Other members of the cast were Miriam Norris as Inez, Alfred Kaufman as Ferrando, and Rudolph Koch as Ruiz.

"Hänsel and Gretel" was given with the same cast as at the matinee of April 27, with the exception of Marie Louise Biggers, who was heard in the roles of Gertrude and the Witch, and Miriam Norris, who was the Sandman and the Dew Fairy. Gladys Chandler as Hänsel and Mary Carson as Gretel were well cast, appealing both to eye and ear. Ernst Knoch conducted at all performances.

Alda Captures Atlanta



SPEAKING of the success of Mme. Frances Alda, prima donna soprano of the Metropolitan Opera Company, who sang Micaela in "Carmen" at the Auditorium in Atlanta, Wednesday night, April 28th, The Atlanta Georgian, "The Leading Newspaper of the Southeast," said:

"ALDA SCORES TRIUMPH"

It was glorious because it brought about the triumph of her career for a singer to whose gifts Atlanta has proved all too indifferent in the past—Frances Alda, the Micaela of the opera. The tribute of the great audience that went up for her after the third act overshadowed even the applause for the marvelous Farrar, and probably was the greatest ovation ever given an opera star in Atlanta. It has been said that Alda's voice, though nearly perfect, lacked an appeal; but Wednesday night the perfection of her tone was accompanied by a human quality that instantly reached the heart of the immense audience which shrieked its approbation when Alda came out alone after twenty curtain calls."

Mme. Alda is assisted by FRANK LA FORGE at the Piano

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Hartford.

Hartford, Conn., May 5, 1915.

The Choral Club of Hartford, Ralph L. Baldwin, conductor, gave the following program at its second concert last Friday evening: "Ode to March," Stebbins; "O Time of Blooming Roses," Richard Wagner; "Cherry Ripe," Matthews; "The Two Visitors," Ralph L. Baldwin; "The Norsemen's Raid," Horatio Parker; "Song of May," F. van der Stucken; "Laughing Song," Abt; "Little Indian, Sioux or Crow," Bartlett; "The Ring and the Rose," folksong; "Hymn of Vulcan," Harvey B. Gaul (prize composition Pittsburgh Male Chorus, 1914-15). The previous concert by the Choral Club may have impressed some of the listeners as not being quite up to the club's high standard. These people must have been surprised and delighted on hearing the performance on Friday evening. Greater sympathy seemed to exist between conductor and his singers, so that each movement and look brought forth whatever effect was desired. Too much credit cannot be given Mr. Baldwin for instilling this new feeling into the club. Particular mention should be made of the reception of "The Two Visitors," composed by Mr. Baldwin, and sung for the first time at this concert. After the completion of this number the composer was given a splendid ovation both by the audience and by his singers, and then it was repeated. Worthy of special attention also were the numbers by Parker and Gaul and the Abt "Laughing Song," which latter was repeated to the delight of the whole audience. Another repeated selection was "The Ring and the Rose," which was given a most splendid rendition with exquisite delicacy and shading. The friends of the Choral Club should feel exceedingly gratified by the result of this performance. The soloist on this evening was Samuel Gardner, violinist, and his fine work added much to the enjoyment of the concert. Besides a group of shorter numbers, he admirably played a "Romance" by Rachmaninoff and the finale from the Mendelssohn E minor concerto. Edward F. Laubin, the club's accompanist, was, as usual very effective in his work, and deserves some measure of credit for the excellent impression which the club has made upon the Hartford music lovers.

An unusually large number of Hartford's leading musicians gathered at Unity Hall last evening, the occasion being a sonata recital by two local artists, Mrs. Burton Yaw, pianist, and Samuel Leventhal, violinist. A sonata in G major, Somis (1680); in C minor, Grieg, and in A major, César Franck, comprised the program. Assuredly it speaks well for the musical life of this city when two musicians can turn from their everyday paths to the higher art and then acquit themselves in such a creditable manner. Mrs. Yaw has a splendid technical equipment and, in addition, her playing has grace, strength and fire. Her full understanding and clear sense of style in this music is ever a joy to the listener. In swift and undulating phrases there were displayed the rhythms that never lost their quick and distinct beat. Still more, she proved an exceptionally fine ensemble player and her sympathetic support was always to be relied upon. The writer fondly imagined that he had had an idea of Mr. Leventhal's musical ability. It has been proved false. His firm and sure command of the fingerboard was responsible for the authoritative manner in which he played, yet a fine musical intelligence saw to it that mere technique was not exploited. He draws a round and noble tone and yet a warmth is there which even the casual listener must feel. The reviewer, in a local paper, went so far as to say that Leventhal at his best on Tuesday evening has not been surpassed in Hartford this season. The polish and refinement of his interpretations could alone make these sonatas a delight, but under all the brilliance and polish could be felt the ardor, the warmth of feeling belonging to a true artist. Though late in the

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season, this recital surely ranks with the best. This fact was made plain by the enthusiastic reception given both the performers by the audience of musicians.

H. D. PRENTICE.

St. Louis.

St. Louis, Mo., May 4, 1915.

The Arion Club, an organization of fifty-two male singers, under the direction of Rodney Saylor, gave its third and final private concert of this season last Tuesday night at Webster Groves (a musical suburb of St. Louis) with Marjorie Dodge Warner, soprano, and Helen Ware, violinist, as soloists. Mr. Saylor has drilled his singers to a high degree of proficiency. The voices of the club are exceptionally well balanced and the entire program was sung from memory. The program was long, but intensely interesting. Encores were demanded from the club after each number and the soloists had to respond to encores after each group. The club sang with precision and clarity works of Malloy, Busch, Buck, Foote, Little and Rubinstein. Miss Ware's beautifully played numbers included a sonata by Handel and "Praeludium et allegro" by Pugnani-Kreisler, a group of five Hungarian numbers and "Ave Maria" by Schubert-Wilhelmj and "Fantaisie Brillante" by Hubay. Miss Ware was at her best in the Hungarian group, interpreting each number with rare feeling and finish. Mrs. Warner's numbers included a group of songs by Schumann, Haydn and Schubert (sung in English); "Depuis le Jour" from Charpentier's "Louise" and four English songs. Rodney Saylor played musicianly accompaniments for the two soloists and Tyrice Lyon did likewise for the club. The club presented the soloists with huge floral offerings. The Arion Club, with the Friday night concert, concludes six successful years. Dan Hill organized the club and has continuously held the office of president. The other officers of the organization are: G. W. Hutchinson, first vice-president; R. C. Powell, second vice-president; W. V. Scholz, third vice-president; A. H. Schureman, secretary; J. D. Grant, treasurer, and Rodney Saylor, musical director.

The Liederkranz Club Chorus gave its final concert of the season last Saturday evening in the Liederkranz Club Auditorium under the direction of E. P. Stamm, with the assistance of Luella Chilson-Ohrman, lyric soprano, and Ludwig Pleier, first cellist of the St. Louis Symphony Orchestra. Numbers were given by the ladies' chorus, male chorus and a mixed chorus. The mixed chorus was most effective in its final number, "Inflammatus et Accensus," from "Stabat Mater," by Rossini, with Mme. Ohrman singing beautifully the obligato. In the aria from the opera, "Mignon," by Thomas, Mme. Ohrman sang with a warm lyric tone and a wealth of feeling. As usual Mr. Pleier was generously applauded for his finely played numbers.

MAY BIRDIE DITZLER.

Kansas City.

Kansas City, April 30, 1915.

Walter Wheatley appeared here recently for the first time in a song recital at the Athenaeum, under the auspices of the Westminster Club. Mr. Wheatley's triumphs in opera at home and abroad had already been heralded here. Much was expected of him and no one was disappointed.

Caroline Hudson-Alexander came again recently. This satisfying singer is most welcome here. Under the local direction of Powell Weaver and Ernest L. Cox her appearance at the Grand Avenue Temple was a great success. She sang here a year ago and made a host of friends and admirers anxious to hear her again. Five unusual Schubert songs, "Die Allmacht," "Lachen und Weinen," "Nacht und Traume," "Gretchen," and "Ungeduld," were most satisfying. However, the rarely heard "With Verdure Clad" from "The Creation" afforded great pleasure to the audience. It is easy to discern her high rank as a singer of oratorio.

Two other songs were of especial merit—"Le Procession," by César Franck, and "Il Pleure

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dans mon Cœur," by Debussy. Mme. Alexander was ably accompanied by Powell Weaver, who has just returned from a tour with Johanna Gadske.

Ella Schutte, soprano and teacher, appeared recently in song recital at Morton's Hall. Miss Schutte rarely appears in recital and the enthusiasm and appreciation of her friends were evidenced by the crowded hall. The large and varied list of German songs attest the result of her many years' study in Germany.

GENEVE LICHTENWALTER.

Bellingham.

Bellingham, Wash., April 21, 1915.

The Davenport-Enberg Orchestra has engaged Karl Theo. Johnston, of Seattle, as tenor soloist at its concert here on April 23 at the Metropolitan Theatre. Mrs. J. Irving Cross will preside at the piano and Hazel Thorp, of Seattle, will appear as harpist. Mrs. Davenport-Enberg is one of the ablest conductors and violinists on the Pacific Coast. A large party is coming from Vancouver to be present at this event.

Mrs. J. MacDonald Fahey, soprano, assisted by Mrs. W. Bridge Jones, pianist, gave a successful concert here at the First Baptist Church last evening. Mrs. Fahey is one of the leading soloists of Victoria, B. C., and daughter of Mr. Lugin, editor of the Daily Colonist, of that city.

Hildur L. Lindgren, soprano, and Mrs. J. Irving Cross, pianist, have given several artistic joint recitals in the State of Washington this spring and will be heard together in Bellingham early in May.

A great many concerts and dramatic entertainments take place here in the Normal School, which is beautifully situated, commanding a very fine view of Bellingham Bay. Dr. Nash, director of the school, has just returned from a visit to eastern Washington, including Spokane, where he interviewed Governor Lister, of this State.

Among prominent soloists in Bellingham are Mrs. E. T. Mathes, pianist and organist; Professor Carrick, organist; Mrs. Deerwester, Mrs. Nash and Mrs. Cave, sopranos.

The Thespian Dramatic Club of the Normal School gave "The Workhouse Ward," by Lady Gregory; "Confessions," by A. Conan Doyle, and "Land of Heart's Desire," by W. B. Yeats, on the evening of April 16. Suitable music for violin and piano was gracefully contributed by Mable Cleary and Nora Kelly.

MAY CLELAND HAMILTON.

San Antonio.

San Antonio, Texas, May 4, 1915.

Vera Nette, coloratura soprano, appeared here in recital, April 28, assisted by Annie Seebe-Fowler, cellist; Cliff Drescher, flutist, and Maestro J. M. D'Acugna, at the piano. Miss Nette is a San Antonio girl, but she has been abroad for the last eight years, studying to perfect her art. Her voice has volume and warmth, and at the same time she sings the runs and cadenzas with ease, as was shown in her rendition of the "Mad Scene" from "Lucia," which she did in costume. She was supported in this number by Cliff Drescher, flutist, and Maestro D'Acugna at the piano. She gave two operatic arias, a group of German songs, a group of English songs, in which "Bye Baby Bunting," by Gilbert, displayed her fine breath control. She also sang two songs by San Antonio composers, "Ich Hab Dich Geliebt," by John M. Steinfeldt, and "The Night Has a Thousand Eyes," by Clara D. Madison. The composer accompanied her in each song. Miss Nette has sung in many operas abroad with great success.

The Tuesday Musical Club recently gave a program of "Ye Olden Time Songs and Dances." The participants who were dressed in olden time costume were Ruth Shaw, Ethel Holmgreen, Ruth

Bingaman, Dorothy Pagenstecher, Emmett Rountree, Mme. D'Acugna, Mrs. James Coleman, Agnes Kroy, Mildred Morris, Alfred Kilgore, Marguerite Guinn, Mrs. W. Walthall, Leonora Smith, Corinne Worden, Winnie Converse, Mrs. Jesse Oppenheimer, Mrs. Bertrand, Mrs. Flannery, Mrs. Fred Jones, Mrs. Monkhouse, Zulime Herff, Mrs. Stanley Winters, Mr. and Mrs. Alfred Ward, Mrs. Lafayette Ward and members of the Tuesday Musical Chorus. The concert was in charge of Cara Franklin. It was one of the quaintest affairs ever given in San Antonio.

Mrs. G. E. Gwinn, soprano, recently gave a recital at the San Antonio Female College, which was greatly enjoyed by the large audience. She has very recently returned from New York.

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